

URBAN/MUNICIPAL

CA4 ON HBLA05
C51 P1A 1992

1992

Agendas/minutes of the Arts
Advisory Sub-committee of the
Parks and Recreation Committee
of Council (Also meets as "Funding
Committee")

CA4 ON HBL A05
C519A

URBAN/MUNICIPAL



Urban Municipal Collection
2nd Floor
Hamilton Public Library

J. J. SCHATZ
CITY CLERK

THE CORPORATION OF THE CITY OF HAMILTON

OFFICE OF THE CITY CLERK
71 MAIN STREET WEST
HAMILTON, ONTARIO L8N 3T4

1992 January 8

PHONE (416) 546-2700
FAX (416) 546-2095

NOTICE OF MEETING

ARTS ADVISORY SUB-COMMITTEE

TUESDAY, 1992 JANUARY 14
12:00 O'CLOCK NOON
ROOM 264, CITY HALL

URBAN MUNICIPAL

JAN 13 1992

GOV. DOCUMENTS

C. J. Coutts, Secretary
Arts Advisory Sub-Committee

A G E N D A

1. CHAIRPERSON'S REPORT

Arts Awareness - 1992 Report. (no copy)

2. ADOPTION OF MINUTES

Minutes of the meeting held 1991 November 28.

3. ARTS CO-ORDINATOR'S REPORT (no copy)

4. ART IN PUBLIC PLACES STEERING COMMITTEE

Draft Public Art Policies

5. 1992 MEETING DATES (no copy)

6. OTHER BUSINESS

7. ADJOURNMENT

Thursday, 1991 November 28
12:00 o'clock noon
Room 233, City Hall

2

The Arts Advisory Sub-Committee met.

There were present: Chuck Renaud, Chairperson

Bob Mason
Joe Gaul
Janna Malseed
Glenn Mallory
Delores Prendergast
Carmen Nemeth
Vitek Wincza

Regrets:

Peter Mandia, Vice-Chairperson
Alderman Dave Wilson
Alderman Mary Kiss
Lynda Morris
Liz Robinson

Also present:

Cheryl York, Arts Co-ordinator, Culture & Recreation Department
Marilynn Havelka, Manager, Cultural Services,
Culture & Recreation Department
Shari Johnson, Culture & Recreation Department
Bill Powell, Creative Arts Inc.
Charlene Coutts, Secretary

1. Chairperson's Remarks

(a) Application for Re-Appointment to Arts Advisory Sub-Committee

Chuck Renaud, Chairperson called the meeting to order and reminded Committee members that the deadline to submit applications for re-appointment to the Arts Advisory Sub-Committee was 1991 November 22 and hoped that all Committee members had an opportunity to send their letters of application to the City Clerk.

(b) Committee Overview (1989-1991)

The Committee was in receipt of an Arts Overview from 1989 to 1990 as prepared by the Arts Co-Ordinator, which listed the accomplishments of the Arts Advisory Sub-Committee and the Department of Culture and Recreation with respect to arts issues since 1989.

(c) 1992 Arts Awareness Project

Chuck Renaud, Chairperson congratulated staff and committee members for their involvement in this project. Discussion then ensued on the appointment of an official spokesperson for Arts Awareness month and the Committee approved the following recommendation:

That Trevor Hodgson be the official
spokesperson for the 1992 Arts Awareness month.

2. Adoption of Minutes

The Committee was in receipt of the minutes of the Arts Advisory Sub-Committee for its meeting held 1991 October 10 and these minutes were adopted as circulated.

The Committee was also in receipt of the minutes of the Public Meeting held 1991 November 21 and these minutes were amended by correcting the spelling of Ms. A. Frebold and Mr. Russ Weil. The minutes were adopted as amended.

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With respect to the proposed changes as prepared by the Committee, the Committee approved the following recommendation:

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3. Arts Co-ordinator's Report

(a) Theatre Terra Nova

The Committee was in receipt of a report as prepared by the Arts Co-ordinator of the meetings with committee representatives, staff and representatives of Theatre Terra Nova held on 1991 October 25 and 1991 November 11.

Committee members were informed that the City Treasurer will be sending a recommendation to the Finance and Administration Committee recommending that the interest free loan that was granted to Theatre Terra Nova from the City of Hamilton to purchase their theatre facility at 177 Sherman Avenue North be forgiven for 1 year in order for the Theatre Terra Nova to overcome its operational, financial and programming difficulties.

Vitek Wincza agreed that the Committee should support Theatre Terra Nova and the Committee approved the following recommendation:

That, as with all arts organizations, that the Committee continue to support and advise Theatre Terra Nova in their theatrical endeavours.

4. Steering Committee Reports

(a) Art in Public Places Steering Committee

The Committee was in receipt of the minutes of the Art in Public Places Steering Committee for its meeting held 1991 October 29 and these minutes were received as circulated.

Cheryl York, Arts Co-ordinator advised Committee members that the meeting of the Art in Public Places Steering Committee scheduled for 1991 November 25 has been rescheduled to 1991 December 9.

Chuck Renaud, Chairperson also commented that this Committee has worked extremely hard over the past year and hopes that a policy will be brought back to the Committee early in the new year.

Bob Mason added that the Bay Area Collective Arts Group is looking at taking on a project that would complement this policy. Chuck Renaud, Chairperson suggested to Mr. Mason that the Bay Area Collective Arts Group contact the Arts Advisory Committee with respect to this matter.

5. Other Business

(a) Committee and Staff Thanked for 1989-1991 Term of Office

Chuck Renaud, Chairperson thanked all Committee members and the Department of Culture and Recreation for their support during his term as Chairperson of this Committee.

Vitek Wincza also wished to congratulate the Department of Culture and Recreation and especially, Cheryl York, Arts Co-ordinator for her involvement and support of the arts in Hamilton.

After considerable discussion, the Committee approved the following recommendation:

That a letter be sent to the Director of Culture and Recreation thanking the Department for its support of the Arts Advisory Sub-Committee in the past and that the Committee looks forward to the Department's continued support.

Chuck Renaud also wished to thank past committee members for their support and involvement in the Arts Advisory Sub-Committee.

Marilynn Havelka, Manager of Cultural Services, Culture and Recreation Department extended the Department's appreciation to the Arts Advisory Sub-Committee for all of the hard work by its Committee members in furthering the arts in Hamilton.

The Committee also wished to record the sincere contribution of Chuck Renaud, Chairperson, not only to the Arts Advisory Sub-Committee, but to the arts community.

Bill Powell, Creative Arts Inc., appeared before the Committee and congratulated Committee members for their hard work and for what has been accomplished to date.

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Vitek Wincza advised Committee members that the Hamilton Ballet School recently held its first dance festival and thanked committee members and Cheryl York, Arts Co-ordinator for their support in making this event such a success.

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Bob Mason then plugged the Hamilton Artists, Inc. print sale to be held on 1991 November 23 and 24 at 7:00 p.m. Committee members were encouraged to attend.

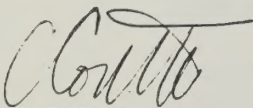
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Marilynn Havelka, Manager of Cultural Services, Culture and Recreation Department advised Committee members that Whitehern will be hosting a book launch at the Hamilton Convention Centre on 1991 December 11 at 8:00 p.m. and that invitations will be forthcoming to all Committee members.

There being no further business, the meeting then adjourned.

TAKEN AS READ AND APPROVED,

CHUCK RENAUD, CHAIRPERSON
ARTS ADVISORY SUB-COMMITTEE



C. J. Coutts
Secretary

4

DEPARTMENT OF CULTURE & RECREATION

MEMORANDUM

TO: Charlene Coutts
Secretary
Arts Advisory Sub-committee

YOUR FILE:

FROM: Cheryl York
Arts Co-ordinator
Culture & Recreation

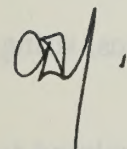
OUR FILE:
PHONE: (416) 564-2036

SUBJECT: Public Art Policy

DATE: 1992 January 8

Attached please find the most recently drafted sections of the Public Art Policy **DRAFT**. These were discussed at great length at the Art in Public Places Policy Steering Committee meeting held December 9, 1991 at City Hall. The committee made many revisions and a corrected version is represented here. Further amendments are still to be made and the recommendations will be discussed again at the next meeting. The committee looks forward to presenting the draft to the Arts Advisory Sub-committee for approval.

The process for developing the Public Art Policy follows the model designed for the City's Arts Policy; written submissions are presented to committee members for discussion and amendments. **Consensus** of the group is required in each section before it can be said to be complete.


CDY

c.c. R. Sugden
M. Havelka
S. Greenspan

Recommendation 1 : ADMINISTRATIVE STRUCTURE

- a) That City Council consider the appointment of a PUBLIC ART TRUST as an integral part of its public art programme in accordance with the structure outlined in Schedule A;**
- b) That staff functions associated with a public art programme be established within existing Departmental structures.**

STAFFING IMPLICATIONS: A co-operative mechanism should be designed which utilizes in house staff skills. There may occasionally be a need to retain experts in the field of public art on a contract basis for specific projects. No new staff positions are projected.

BACKGROUND: Historically in Hamilton public art initiatives have been dealt with on an ad hoc basis. Proposals from the private sector were reviewed by the Finance and Administration Committee under its mandate, and by City Council. This approach has left committee and Council vulnerable to strong, often negative, expressions of public opinion regarding process and results.

In addition, the City has financially contributed in a significant way to at least one public art project recently. In 1990 the Hamilton and Region Arts Council received a grant of \$25,000 from the City in order to **administer** the Hamilton Eaton Centre Sculpture Competition.

Where process is concerned, lack of a comprehensive policy coupled with an ad hoc system has produced a number of difficulties which can be remedied. These difficulties have been identified as:

- lack of a comprehensive inventory
- no clearcut provisions for maintenance and conservation
- lack of standardized contractual agreements
- no guidelines for collection, donations, commissions, competitions, siting, selections or funding.

In 1988, City Council appointed a citizen volunteer group to advise on matters related to the arts - the Arts Advisory sub-committee. This sub-committee reports to the Parks and Recreation Committee. A municipal arts policy developed by the sub-committee was approved by City Council 1989 October 10 ("Policy For The Arts"). In the policy, a recommendation was made that a separate public art policy be developed. This project began in February 1990 with the constitution of the Art in Public Places Steering Committee. As an ad hoc group its mandate does not extend beyond the compilation of the policy draft. A body similar to the Steering Committee should be established to continue work on public art issues. The Arts Advisory Sub-committee as it is presently constituted and mandated is not in a position to take on this role.

PUBLIC ART TRUST (COMMISSION), MEMBERSHIP

Building on the membership characteristics established by the Art in Public Places Steering Committee, it is important to bring together again in the proposed Public Art Trust a wide representation from such groups as the arts, architecture, landscape architecture, urban planning, education, and all **stakeholders** including the public and representation from the business community.

*** INSERT HERE ONE PARAGRAPH ON CURRENT JURISDICTIONS ***

There is a potential for conflict of interest concerns during projects which require commissions or competitions. To eliminate this possibility, members of the Commission who are artists will not be able to accept commissions or enter competitions while they are serving a term of membership.

PUBLIC ART COMMISSION, ACTIVITIES

The responsibilities of the Public Art Trust would include

1. co-ordinating and monitoring a public art programme
2. the drafting of a long-range plan for public art development in Hamilton with immediate attention to a collections policy
3. through public art projects, both municipal and private, building productive partnerships among business, professional organizations, the arts community, the educational system, governments, the development industry and citizens at large.

Recommendation __ : DONATIONS

- a) That written proposals for the donation of works of art to the City of Hamilton be submitted for review by the Public Art Trust.
- b) That the Public Art Trust make recommendations consistent with criteria which may include the following:
criteria:
- the conformance of each piece to the guidelines of the Collections Policy of the City of Hamilton
 - the professional quality of the work
 - the absence of any donor conditions or restrictions
 - the donor's clear legal title to the work
 - maintenance requirements
 - availability of a suitable site for display/installation
 - the inclusion of slides, photographs, artist's drawings or a maquette with the written proposal
 - conformance of the piece (where applicable) to structural and fabrication standards, and to safety codes
 - staff research/comment.

Note: Gifts of State from dignitaries or other governments are exempt from such a review.

The Museums of the City of Hamilton have established separate policies relating to each site's collection to provide guidelines for lending, acquisitions, de-accessioning and evaluations. These are independently monitored by the Hamilton Historical Board.

LEGAL IMPLICATIONS: A standard donor contract should be designed.

BACKGROUND:

City Hall, Grounds:

For the siting and installation of commemorative plaques, memorials, monuments, etc. the present policy governing such issues was approved by City Council, 27 September 1988 (Appendix). The Finance and Administration Committee assesses proposals based on the benefit to the City of the group making the proposal and design and materials elements. Reference is also made to contractual agreements; the City's right to relocate the plaque, memorial, monument; that installation costs rest with the donor; that the replacement of vandalized or stolen objects are the responsibility of the donor.

City Hall, Interior:

The Finance and Administration Committee has traditionally reviewed donation proposals received by the office of the City Clerk. Donations have, in the past, generally been accepted on the terms suggested by the donor. There has been no art collection policy for the Corporation which would limit the acceptance of gifts by their quality, size, medium, subject matter or maintenance requirements. Currently the City has in its inventory a wide range of ethnic craft work, memorabilia and visual artworks.

Other Municipally-Owned Buildings: **ADD "AND SITES" plus explanatory paragraph**

Recommendation __ : SITING/INSTALLATION

That any instance of siting/installation, re-location or removal of a work of art owned by the City of Hamilton, or located on the property of the City of Hamilton, be subject to review by the Public Art Trust and relevant City Departments.

BACKGROUND:

Issues related to siting are of fundamental importance to **PUBLIC ART**. The physical, geographic and social context within which a work of art is situated has an impact on how the piece is seen, valued, treated and accepted by the community. Such things as circulation patterns, weather, etc. have direct implications for the siting of public art.

A review panel consisting of the Public Art Trust in co-operation with affected Departments will recommend siting, re-location and de-accessioning with the knowledge that donations cannot be accepted with a guarantee of permanent placement.

Other considerations include:

- future physical changes to the site
- environmental damage to the work
- physical hazards
- a request of the artist or donor
- inappropriateness of original siting
- legal implications.

Recommendation __ : INVENTORY

- a) That Hamilton's Public Art Inventory be reviewed and updated regularly;**
- b) That selected and outstanding examples of artwork be featured in a brochure format available to the general public.**

STAFFING IMPLICATIONS: In January 1992, a contract was entered into with the Ministry of Community and Social Services' "Social Service Employment Programme". The employee was retained for a one-year period to establish an inventory.

BACKGROUND:

An essential part of a public art programme is an inventory of all works in the ownership of the City of Hamilton. An inventory provides not only a listing of objects, but also information about materials used, condition of the work, description of the work, biography of the artist, information about the donor and terms of the gift, location of the work, description of the setting, storage and maintenance requirements, and any display requirements. The inventory should also contain a photograph of each work in the collection. The inventory should be reviewed and updated on a regular basis.

This was recognized and approved by the Parks and Recreation Committee at its meeting of 1990 May 01 in the recommendation:

"That the Director of Culture and Recreation be directed to co-ordinate the compilation of a complete inventory of public artwork in the ownership of the City of Hamilton."

In addition, the Committee requested that this inventory be expanded to include the City's collection of photographs. The Committee also requested that a gift or loan of a painting of Mayor Colin Ferrie's home (Hamilton's first Mayor) to the Art Gallery be investigated with a view to returning the ownership of the painting to the City. Further, the Committee requested that this inventory should include all City Hall offices, including that of the Mayor.

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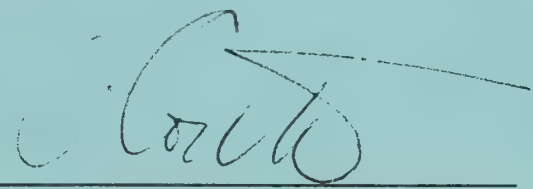
PHONE (416) 546-2700
FAX (416) 546-2095

1992 February 24

NOTICE OF MEETING

ARTS ADVISORY SUB-COMMITTEE

THURSDAY, 1992 MARCH 12
12:00 O'CLOCK NOON
ROOM 219, CITY HALL


C. J. Coutts, Secretary
Arts Advisory Sub-Committee

A G E N D A

1. ORIENTATION SESSION

Presentation by Bob Sugden, Director of Culture and Recreation; Marilynn Havelka, Manager of Cultural Services; and Cheryl York, Arts Co-Ordinator (packages will be distributed at the meeting)

2. ESTABLISHMENT OF 1992 MEETING DATES (no copy)

3. OTHER BUSINESS

4. ADJOURNMENT

URBAN/MUNICIPAL
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TEL: 546-2700
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1992 March 30th

NOTICE OF MEETING

ARTS ADVISORY SUB-COMMITTEE

**THURSDAY, 1992 APRIL 2ND
12:00 O'CLOCK NOON
ROOM 219, CITY HALL**

Susan K. Reeder, Secretary
Arts Advisory Sub-Committee

NOTE:

If you are unable to attend the meeting, please notify the Secretary at 546-2753 at least 24 hours in advance, in order to ensure that enough members are present to form a quorum. The City Clerk's Department will no longer be conducting phone polls prior to meetings.

A G E N D A

1. Election of Chairperson and Vice-Chairperson.
 - 1.1 Terms of Office for Officers and Staggard Terms.
2. Minutes of the meetings held Thursday, 1991 November 30th and Thursday, 1992 March 12th.
3. Requested Information Report - Plans for Arts Awareness 1992.

4. Agenda items outstanding from the 1992 January 14th meeting which was cancelled as a result of bad weather.
 - 4.1 Information Status Report on the Draft Public Art Policy as at 1992 January 8th.
5. Arts Co-Ordinator's Report - no copy.
6. 1992 Meeting Dates - no copy.
7. Other Business.
8. Adjournment.

CORPORATION OF THE CITY OF HAMILTON

MEMORANDUM

TO:	Members Arts Advisory Sub-Committee	YOUR FILE:
FROM:	Susan K. Reeder, Secretary Arts Advisory Sub-Committee City Clerk's Department	OUR FILE: PHONE:
SUBJECT:	Voting Procedures	DATE: 1992 March 30

The following is voting criteria which is forwarded to you simply as a reminder of procedures to be followed during the election of the Chairperson and the Vice-Chairperson:

- (a) The Committee Secretary will assume the Chair for the purpose of the election of the Chairperson; thereafter the election of the Vice-Chairperson may be conducted by the newly elected Chairperson;
- (b) The balloting for elections shall be by secret ballots;
- (c) Should only one person be nominated for a position, then that person is declared elected by acclamation;
- (d) In order for an individual to become elected there must be a majority vote. If all members are not in attendance, then the majority decreases accordingly.
- (e) Should two or more individuals be nominated, no majority is reached and the individual with the least number of votes is dropped from the ballot. This procedure is continued until a majority is reached;
- (f) Should a tie vote occur, a second ballot is taken. If the results of the second ballot remains a tie, the officer is elected by means of a draw by lot;

- (g) Members must be present in order to vote; proxy votes are not permitted;
- (h) The Chairperson or Vice-Chairperson may be elected if he/she is absent from the meeting, however, a letter of acceptance of the nomination must exist.

1.1

CITY OF HAMILTON
- INFORMATION -

DATE: 1992 March 30

REPORT TO: Members
Arts Advisory Sub-Committee

FROM: Susan K. Reeder, Secretary
Arts Advisory Sub-Committee

SUBJECT: Terms of Office

BACKGROUND:

At the Orientation Session for the Arts Advisory Sub-Committee, the possibility of a one year term of office for the Chairperson and Vice-Chairperson as well as staggered terms of office for the members was raised.

Term of Office for the Chairperson and Vice-Chairperson

Presently the officers of the Sub-Committee have served for the term of their appointment, i.e. three years concurrent with Council.

The Sub-Committee may wish to amend the present structure by appointing officers for a one or two year period.

Staggered Terms

Presently there are 5 Committees that have staggered terms of office (H.E.C.F.I., Hamilton Civic Hospitals Board of Directors, Property Standards Committee, Keep Hamilton Clean Committee and the Hamilton Historical Board).

The present membership of the Arts Advisory Sub-Committee have been appointed by the Parks and Recreation Committee for a three year term to expire 1994 November 30. If the Sub-Committee wishes to put a staggered term system in place, members could agree to reduce their terms of office themselves so that 1/3rd of the members retire at the end of each year.

If this is the route the Sub-Committee wishes to go, the Committee as a whole will have to determine who will sit for one year, two years and three years and send a recommendation amending the membership appointments to the Parks and Recreation Committee for approval.

Thursday, 1991 November 28
12:00 o'clock noon
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Also present: Cheryl York, Arts Co-ordinator, Culture & Recreation Department
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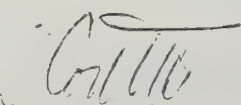
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TAKEN AS READ AND APPROVED,

CHUCK RENAUD, CHAIRPERSON
ARTS ADVISORY SUB-COMMITTEE



C. J. Coutts
Secretary

Thursday, 1992 March 12
12:00 o'clock noon
Room 219, City Hall

An orientation session for the Arts Advisory Sub-Committee was held.

There were present: Chuck Renaud, Acting Chairperson
Mayor R. Morrow
Alderman M. Kiss
Irene Sushko
Joe Gaul
Bob Mason
Robert Challe
Glen Mallory
Vitek Wincza
Janna Malseed
Carmen Nemeth
Delores Prendergast

Regrets: Jessica Davenport

Also present: Alderman T. Jackson, Chairperson
Parks and Recreation Committee
Joan Rapsavage, Parks and Recreation Citizens
Advisory Representative
Mr. R. Sugden, Director of Culture and Recreation
Mr. P. Hooker, Law Department
Ms. Shari Johnson, Arts Facilitator, Culture and
Recreation Department
Charlene Coutts, Legislative Assistant, City Clerk's Office
Cheryl York, Arts Co-Ordinator, Culture and Recreation Department
Marilynn Havelka, Manager of Cultural Services,
Culture and Recreation Department
Susan K. Reeder, Secretary

**1. WELCOME AND INTRODUCTION - ALDERMAN T. JACKSON, CHAIRPERSON,
PARKS AND RECREATION COMMITTEE**

Alderman Jackson, Chairperson, Parks and Recreation Committee, chaired the orientation session and opened with a welcome to all of the newly appointed Committee members.

Alderman Jackson outlined the purpose of the meeting for orientation purposes and then asked each member in attendance as well as staff resource people to introduce themselves and give a little background history on their interest in the Arts.

Following these introductions, Alderman Jackson then gave an outline on the goals and objectives for the Arts Advisory Sub-Committee as well as its relationship with the Parks and Recreation Committee and City Council.

**2. OVERVIEW - ROBERT SUGDEN, DIRECTOR, CULTURE AND RECREATION
DEPARTMENT**

Mr. Sugden welcomed all members to the Arts Advisory Sub-Committee and proceeded to explain the functions of the Department of Culture and Recreation with respect to the responsibilities of the staff, primarily within the Cultural Division of the Department. Mr. Sugden also proceeded to refer to an overhead which outlined the mandate for the Arts Advisory Sub-Committee and gave a history of the formation of the Arts Advisory Sub-Committee.

Delores Prendergast requested that when the election is held for the office of Chairperson and Vice-Chairperson, that the nominees for these positions provide a brief speech on their goals and objectives should they be appointed to these offices.

11. NEXT MEETING - ARTS AND THE CITIES

The Acting Chairperson advised members of the Sub-Committee that he will be attending the next Arts and the Cities meeting and offered to provide a ride for anyone interested in attending.

12. ARTS AWARENESS MONTH

Some discussion ensued on the events planned for the Arts Awareness Week Program which will run from 1992 May 22 to June 6. The Arts Co-Ordinator advised that a flyer with the details on these programs will be sent out to members of the Sub-Committee for information.

It was indicated that official approval for the specific events in the program need to be approved by the Arts Advisory Sub-Committee, and it was moved by Glen Mallory, seconded by Joe Gaul and carried that:

The Arts Awareness Week Program arrangements made to date be endorsed and the Arts Awareness Sub-Committee be given authority to proceed with those arrangements.

Note: No funding is involved in these arrangements.

13. CHORAL GROUP COMPETITION

Joe Gaul spoke to the Committee on a recent Choral Group Competition that he had attended and was most impressed with. He encouraged that this type of venue be investigated by the City of Hamilton as a possibility for groups such as Church groups to compete in such a forum.

14. ADJOURNMENT

Moved by Alderman Kiss, seconded by Janna Malseed and carried that:

There being no further business, the meeting be adjourned.

Taken as read and approved,

ALDERMAN TOM JACKSON, CHAIRPERSON
PARKS AND RECREATION COMMITTEE

Susan K. Reeder
Secretary
1992 March 12

CITY OF HAMILTON
- INFORMATION -

3.

DATE: 1992 March 25

REPORT TO: Susan Reeder, Secretary
Arts Advisory Sub-committee

FROM: R. Sugden, Director
Culture & Recreation

SUBJECT: ARTS AWARENESS 1992

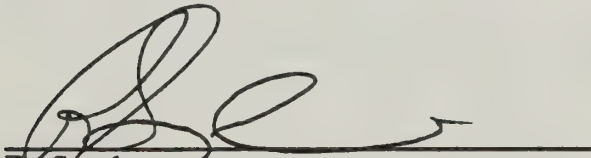
BACKGROUND:

Since July 1991, monthly meetings of the Arts Awareness Organizing Committee have been taking place.

The concept of "Arts Awareness" was first brought forward in the municipal arts policy. The objective of such an initiative is to create greater public awareness of, and participation in, arts activities. Also, it is essential that our artists and arts organizations receive the recognition and appreciation they deserve. Implementing this ambitious programme are Arts Advisory Sub-committee members Chuck Renaud and Carmen Nemeth. They have been joined by many committed volunteers, notably Michael Adkins (Chair, Special Events Committee) and Lana Robinson (Chair, Promotions Committee).

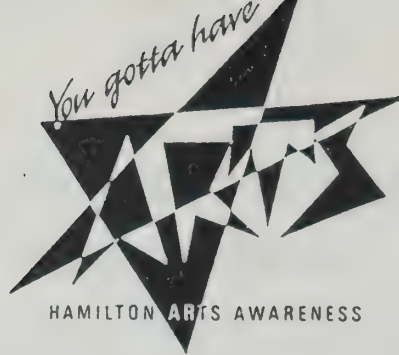
An important component of Arts Awareness is the selection of a recipient of the annual Hamilton Arts Award.

The Department of Culture and Recreation endorses the variety of events listed in the attached package. We are committed to building positive partnerships with the arts community and other interested groups through projects like Arts Awareness.


R. Sugden

Attachment

c.c. M. Havelka
C. York



ARTS AWARENESS PROJECT
May 22 - June 6, 1992

Members of the Executive of the Organizing Committee

Honourary Chair Mayor Robert Morrow

Co-chairs Chuck Renaud, Arts Advisory Sub-committee
 Carmen Nemeth, Arts Advisory Sub-committee

Promotions Committee Chair Lana Robinson, Hamilton Philharmonic Orchestra

Special Events Chair Michael Adkins, Writer

Honourary Spokesperson Trevor Hodgson, Hamilton Arts Award 1991

ARTS AWARENESS UPDATE

Vol 1, Edition 1; September 1991

Editor: Shirley Forsyth

This is a publication of the Promotions & Public Relations
Committee of Arts Awareness '92

ARTS AWARENESS '92 OFF AND RUNNING

Welcome to the first edition of ARTS AWARENESS UPDATE! Through this newsletter we will keep you informed of all the exciting events being planned for Arts Awareness '92 which will take place May 23-June 6, 1992.

The focus for Arts Awareness '92 is youth. The goal is to inform Hamilton's future audiences of the vast opportunities in the arts available in our area. As participants yourselves in our vital local arts community you are aware that music, dance, the visual and literary arts and theatre are all available here. Let's make Hamilton's youth aware too.

We begin this edition with a letter from Chuck Renaud and Carmen Nemeth, chair and vice-chair of Arts Awareness '92. Chuck is also Chair of the Arts Advisory Sub-committee of the City of Hamilton and is Vice-President of the Board of Directors for Theatre Terra Nova. Chuck has an extensive background in the arts, theatre in particular. Carmen also is on the Arts Advisory Sub-committee and is a classical musician playing with the HPO and other groups, including a string quartet. Carmen worked for the Association of Canadian Orchestras as a management intern and education liaison. She is currently on the Vision 2000 committee at the Hamilton Musicians' Guild. Both are looking forward to another exciting year of Arts Awareness!

Included with this newsletter is a questionnaire which we ask you to complete and return by October 30, 1991. The responses to this questionnaire will enable the Promotions and Public Relations Committee to have a good demographic profile of the Hamilton arts community and the Hamilton arts audience. This will assist us in obtaining corporate sponsors for Arts Awareness. Your answers will work for you!

Many arts groups are actively involved in the planning of Arts Awareness. If your group is not yet involved but would like to be, contact Cheryl York, Arts Co-ordinator, City of Hamilton, at 546-2036 or contact the chair of the committee of interest to you: Promotions and Public Relations Chair, Lana Robinson at 526-8800, Special Events Chair, Michael Adkins at 524-1666.

**You are welcome to attend a lunch time Meeting of the Whole
at 12:30 p.m., the 3rd Thursday of every month, at City Hall.**

LETTER FROM THE CO-CHAIRS OF ARTS AWARENESS

This first official "Hamilton Arts Month" was in May of 1991. Five years ago the Arts Task Force recommended a project of this kind. The idea was finally acted on when the Arts Advisory Sub-committee evolved from the original Task Force. One goal is to raise the profile of the arts in the public as well as the political arena. Arts Awareness is one of many proposals that have come out of the sub-committee's tenure and much credit must go to that group.

The first Arts Month Project was a learning experience for all. With limited funds and time, a small group of involved artists, musicians, performers and others working in the arts put together the inaugural event.


The Honourary Co-chairs were Mayor Robert Morrow and Mr. Gordon Bullock, publisher of the Spectator. Mayor Morrow conducted a ceremonial proclamation to Council Chambers with several aldermen and special guests in attendance. There were short musical, dance and theatrical performances as well as a visual art exhibit to help showcase the arts. The 1990 and 1991 Hamilton Arts Awards were presented to Mike Woods and Trevor Hodgson respectively.

Since May, after much discussion and many meetings, a much larger group has arrived at a formula for 1992. Three steering committees have been set up, each with a chairperson. The search for a logo, involving the schools, has been put in motion and a theme chosen.


We have focused on a common goal of audience development through youth. Based on the premise that many parents want their children to experience the fine arts, it is important for the arts community to assist them.

The enthusiasm of the committee will, we're sure, make Arts Awareness '92 an outstanding event. Under the umbrella of the Department of Culture and Recreation and organized and managed by individuals in the arts community, the event will take on a life of its own and become an outstanding showcase for the arts in our community.

Yours sincerely,



Chuck Renaud
Chair, Arts Awareness '92



Carmen Nemeth
Vice-Chair, Arts Awareness '92

LOGO DESIGN by Leigh Carrod



SPECIAL EVENTS DEVELOPED BY ARTS AWARENESS ORGANIZING COMMITTEE

Hamilton Arts Awareness 1992

May 22 to June 6

Hear Ye! Hear Ye!

Proclamation Ceremony

The steps of *Ye Olde City Hall*

at 12:00 noon

For the presentation of

The 1992 Hamilton Arts Award

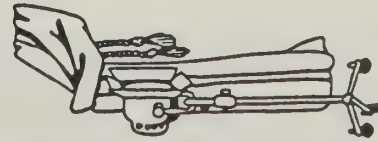
Complimented by Live Entertainment

May 22, 1992

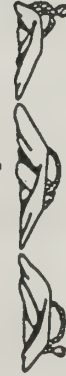
Opening Gala

Hamilton Place

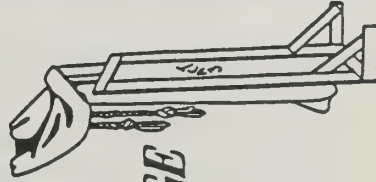
7:30 p.m.



musicians
dancers
comedy
magic
theatre
writers/poets



BACKSTAGE BASH



A project of the Department of
Culture and Recreation, The Arts
Advisory Sub-committee and
Hamilton Place.



ART IN THE SQUARE

A non-juried
**GROUP
EXHIBITION**

June 6 to 27, 1992

Jackson Square Skating Rink

Plaza Level

Standard Life Building

Join Us for the
Opening Celebration

Masque Ball



June 6, 1992

8:00 p.m.

Free Admission
Entertainment & Refreshments



A project of the Department of
Culture and Recreation and The
Arts Advisory Sub-committee.

Call for Performers

by

Arts Awareness 1992

MUSICIANS

DANCERS

COMEDIANS

MAGICIANS

WRITERS

THEATRE

BUSKERS

**Proclamation Ceremony &
Presentation of the 1992 Arts Award**

at

Hamilton Place • May 22 1992

*A Showcase of Local Talent followed by
a Backstage Bash tops the bill.*

To apply, call 529-9485

*All selected performers will be volunteering their talents
to promote the arts in Hamilton.*

Call for Performers

<u>Date</u>	<u>Contact</u>	<u>Telephone #</u>	<u>Notes</u>
5 Feb.	Ronald A. Johnson	389-0400	Golden Horseshoe Productions Seniors Concert Party Vaudvillian/follies like. Gala & Eaton Centre
11 Feb.	Peter Oleskevich	527-7627	Opera Hamilton Chorus Interested in 15 minute slot. Gala & Eaton Centre
13 Feb.	Christine Hamilton		Geritol Follies Gala & Eaton Centre
	Farrell Boyce	525-7935	Raspberry Jam Folk/music group - tape available. Gala & Eaton Centre
	Robert Bruce	528-1541	Pianist/Composer Gala & Eaton Centre
	Paul Benton	527-6333	Pianist - Bay Area Jazz Gala & Eaton Centre
14 Feb.	Elyse Hutchinson Lois Laxton Dance Studios	560-3091	Dancers all styles. Gala & Eaton Centre
	Jonathan Coakley	527-5219	4 member band - has own system Gala & Eaton Centre
17 Feb.	Michael Leon	528-2348	Comedy Routine - 2 person Has done stage work - but this routine
	June Sweeney Dance Studio		Interested - will call with details
18 Feb.	Don Stevens	383-2327	Saxophone Quartet Performed at Bob Peddler Dance. Interested in Gala only
	Julian Egelstaff	529-7197	Writer interested in reading work.
19 Feb.	Heather Thorpe	389-3706	Singer/Vocalist - has own pianist to accompany.
	Jeff Seffinga	521-9196	Writer interested in reading work.
	Pat Bradshaw Burlington Dance Academy	637-2269	Children 8-18 - Dance

Call for Performers

<u>Date</u>	<u>Contact</u>	<u>Telephone #</u>	<u>Notes</u>
21 Feb.	Danny Squire	664-2055	Canadian recording musician has own band. If Danny not available call his Musical Director: Chris Rhodes at Reggies 528-6739.
	Kevin Camilleri	578-2042	Contemporary Music Band - DuBay Performing March 6 & 7 at Cheers on the Mountain. Promo package available. Interested in both Gala and Eaton Centre.
24 Feb.	Mark Wiedener	634-3908	Hard Rock Band. Demo tape available. Interested in both the Gala and Eaton Centre.
27 Feb.	Charisse Snow	574-1673	Pianist - classical music. Has performed in a number of shows. She is a student - age 17.
28 Feb.	Jude Johnson	523-7142	Interested in the Gala. Has Band - was wondering if there is some sort of core band being formed for the evening?
	Michael O'Neil	387-5426	A Mime! Does Chaplin. Has worked at Hamilton Place in the Lobby during shows. Apparently he is well know in the area. Address: #5 East 25th St. Hamilton. Interested in the Gala.
29 Feb.	Vicki Iaroci (mom) Stacy (performer/daughter)	547-0265 or 547-2541	Stacy sings and dances. She has been performing since she was 3 years old. She is now 15. Interested in Gala.
4 March	Nick Rosart (Nick Rose - stagename)	522-5177	5 member band - "Meddlehead" Opening at "The Golden Ball" on March 26.
9 March	Rose Pakin (mom) Daisy (performer/daughter)	318-5024	Daughter dances - would like to be involved.
10 March	Neil Williams	525-3358	Writer will read. Sci-fi genre. Leave message on answering machine.
	Tar May	628-0410	Modern Jazz dancer - (has taken one lesson) Has not performed anywhere - yet!
12 March	Jennifer Walton Creative Theatre	546-5580 (hm)526-6864	Interested in the Eaton Series. Children's theatrical performance.
16 March	Christianne Neumann	561-2598	Singer - does Top 40, Country and "Broadway" (Andrew Loyd Weber)

Call for Performers

<u>Date</u>	<u>Contact</u>	<u>Telephone #</u>	<u>Notes</u>
16 March	Oksana Sushko	318-0915	Plays piano and sings.
	Evelyn Musgrave	388-8409	Writer - will read excerpts of poetry... Also has "dialect work" from West Indies.
	Evelyn Musgrave	388-8409	West Indian Dancers. (Have native costumes)
17 March	Paul Chetcuti	B:570-8624 H:389-0882	Will perform solo or with group called Under Construction - played at Rockwells, Mac, and The Chicken Cafe.

BUDGET SUBMISSIONS

ARTS AWARENESS
May 23rd - June 6th, 1992
Special Events Committee

HAMILTON EATON CENTRE PROGRAM

Preliminary Budget:

Staging	\$1,311.12
Skirted Table	\$ 20.00
Risers	\$ 578.78
Signage (20 12" X 22" cards @ \$9.50)	\$ 190.00
Mailers (200 @ \$0.85)	\$ 170.00
Piano tuning/installation	<u>\$ 420.00</u>
TOTAL	\$2,689.90

HAMILTON ARTS AWARENESS
Art in the Square

Co-ordinators: Bauke Kamstra and Carolyn Samko

BUDGET PROJECTION

Proposed Expenses

CATALOGUE- 1000 copies at \$2 a piece production costs	\$2000
HONORARIUM- 2 honoraria at \$500 a piece	\$1000
SUPPLIES- hanging materials, paint, divider repair, banner supplies, telephone, etc..	\$1500
BEER AND WINE-	\$ 800
INSURANCE COSTS- at this time an estimate-	\$ 500
PEOPLE'S CHOICE AWARD-	\$ 100
	<hr/>
	\$5900

Proposed Funds

ENTRY FEES for artwork- 200 entries at \$15 an entry	\$3000
MASK SALES- if expecting 400 guests, an estimated 50% will not bring masks- 200 guests at \$2 a mask	\$ 400
BEER AND WINE sales- 400 guests buy an estimated \$5 each- \$2.50 per drink	\$2000
ADVERTISING- an estimation at this point- <i>in catalogue</i>	\$ 500
<i>10 ads @ \$50. each</i>	<hr/>
	\$5900

BUDGET BALANCED

GALA PROPOSAL AND CORRESPONDENCE

Hamilton Arts Awareness '92

Celebrating Today's Arts and Tomorrow's Dreams



A Sponsorship Invitation

submitted to

Hamilton Entertainment and Convention Facilities Inc.

by the

Arts Awareness Organizing Committee (Special Events)

under the auspices of the

Arts Advisory Sub-Committee

February 26, 1992

Foreword

Hamilton's Arts Awareness Organizing Committee, under the auspices of the Arts Advisory Sub-Committee, is pleased to submit this sponsorship invitation to Hamilton Entertainment and Convention Facilities Incorporated. It presents an opportunity for HECFI sponsorship of an event we are most excited about. We feel that both the event and the sponsorship opportunity fit well with HECFI's stated mandate concerning community support and access to resources.

The substantial calendar of events planned for Arts Awareness '92 reflects a diverse and impressive Hamilton arts community. The Opening Gala in particular is a fitting kick-off to what we intend to be a very successful repertoire of activities. In presenting this sponsorship opportunity to HECFI, we have tried to mirror the creative and innovative flavour of these celebrations.

The following one-page theatrical outline is designed to set the stage for HECFI's involvement and provide a glimpse of event planning. The Appendix provides the tangible information, including background details of Arts Awareness, for your full consideration of our request. We would very much appreciate receiving your reply by March 15, 1992.

Respectfully Submitted,

Carmen Nemeth
Gala Co-ordinator
221 Fairleigh Avenue South
Hamilton, Ontario.
L8M 2K6
Phone: 547-1187

Arts Awareness '92 Executive:
Chuck Renaud, Co-Chair
Carmen Nemeth, Co-Chair
Michael Adkins, Special Events Chair
Lana Robinson, Promotions Chair

February 28, 1992.

THE PIED PIPERS OF HECFI

An Arts Celebration in Two Acts

ACT ONE

Scene 1 A crowded committee room at City Hall

The City of Hamilton is abuzz with the news of yet another exciting celebration of Arts Awareness. Preparations are underway for a variety of events and performances to showcase local artistic achievements and encourage participation throughout the community.

Scene 2 A smokeless HECFI breakfast meeting

Organizers of Arts Awareness '92 look to Hamilton Place as the most appropriate performance venue for their Opening Night Gala. The event will bring Hamiltonians together in celebration of both the city's arts and its showcase facility – their hall.

ACT TWO

Scene 1 Young dancers limber up to the cacophony of a harpsichord being tuned and electric guitar soundchecks while a mime artist works the lobby

As official host sponsor for the May 22, 1992 event, Hamilton Entertainment and Convention Facilities Inc. plays a leading public role in bringing Arts Awareness '92 to the people of Hamilton. Their provision of Hamilton Place facilities, personnel and refreshments allows everyone in attendance to experience the excitement of an evening at this world-class venue.

Scene 2 The "Wave" makes its way through the Great Hall as an eager audience entertains media cameras

Substantial advance promotion has drawn an audience estimated at 1,500 people. Event programmes highlight the variety of diverse local performers participating, and the generous support of event sponsors. Following the performance, Hamiltonians from all walks of life gather for The HECFI Backstage Promenade – a unique opportunity to share in the usually hidden face of entertainment productions at Hamilton Place.

Scene 3 Strolling minstrels weave through a laughing crowd as a juggler enlists the help of a shy youngster

In addition to performances in the Great Hall and the Backstage Promenade, visitors to the event enjoy additional entertainment in the Piano Nobile. As people move between these areas they take in the full flavour of Hamilton Place and its features – for many, a first impression. Event sponsors and organizers watch as the appreciative crowd departs... for now.



Hamilton
Entertainment
and Convention
Facilities Inc.

Marketing and Sales
c/o Hamilton Place
P.O. Box 2080, Stn. A
Hamilton, Ontario L8N 3Y7
Tel. 416/546-3100
Fax 416/521-0924

March 10, 1992

Ms. Carmen Nemeth
Gala Co-ordinator
221 Fairleigh Avenue South
Hamilton, Ontario
L8M 2K6

Dear Carmen:

This is to confirm that the Great Hall, Hamilton Place has been reserved for the Arts Awareness Gala and Performance Friday, May 22, 1992 at no cost to the Committee.

I have asked for a meeting with the stage crew to discuss a possible donation of labour costs for the event.

At this time, we will also confirm that the Committee will be allowed to bring in their own refreshments for the Gala event at Hamilton Place.

We are delighted to be a partner in this project with the Arts Awareness Committee and the Department of Culture and Recreation.

The event is positive and uplifting and will serve the community well. We look forward to working with Arts Awareness.

Please do not hesitate to contact me if I can be of further assistance.

Best regards,

Debra Vivian
Public Relations Officer

c.c. Doug Kirby
Leslee Stewart
Rick DiFilippo

ARTICLE IN ARTSBEAT

Recipient of 1991 Hamilton Arts Award Named Spokesman for Arts Awareness 1992

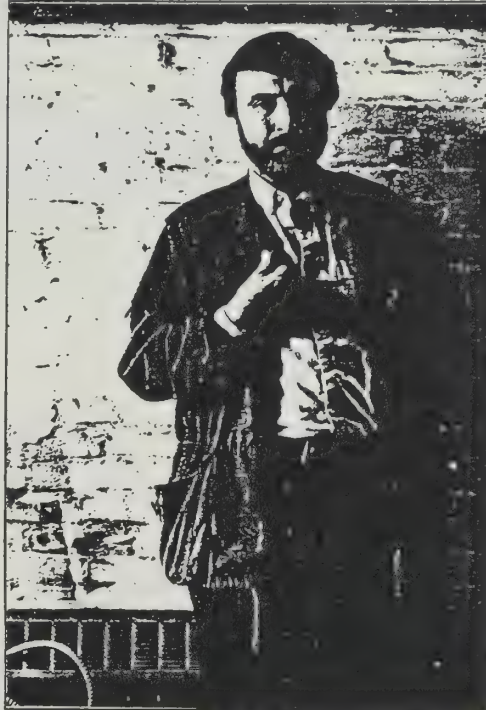
Arts Awareness 1992 is fast approaching! The second annual city-wide event is designed to promote an awareness and appreciation for the arts in the city of Hamilton. This year's event focuses on "youth" and the important role they play in the present and future development of the arts. Special events are planned to take place from Friday May 22 to Saturday June 6, 1992.

Arts Awareness, in conjunction with the Hamilton Department of Culture and Recreation is organized by numerous volunteers from the arts community. Chuck Renaud is Chair of the organizing committee, assisted by Carmen Nemeth as Vice-Chair. For the past year, the committee has been hard at work planning numerous special events. The committee has evolved into several "working groups" which include: Marketing and Promotions, Special Events and Fundraising. The committee is encouraging involvement from the community and would like any arts organizations or artists from our city to participate!

Activities being planned include an official proclamation and opening Gala at Hamilton Place on Friday May 22, a visual arts "group show," a masquerade ball, a craft exhibit, a book show and many performances from all areas of the arts including Theatre, Dance, Literature and Music.

To "kick off" the theme of youth, local high school students were asked to design the 1992 Arts Awareness logo. Approximately forty entries were submitted from the students. The committee was impressed with the quality and creativity of their work, and a decision as to the logo which will be used to promote the events, will be decided upon with the help of the Ad and Sales Club of Hamilton. All entry submissions will be on display during Arts Awareness.

If your organization is interested in learning more about Arts Awareness 1992, the committee has appointed Trevor Hodgson as spokesperson for the event. Trevor was the 1991 winner of the Hamilton Arts Award, and Director of the Dundas Valley School of Art since 1977. Trevor has contributed his time, work and talent to further develop the arts in the city of Hamilton, and is very much aware of all happenings.



The Director of the Dundas Valley School of Art since 1977 and the 1991 winner of the Hamilton Arts Award will serve as the spokesman for Arts Awareness 1992. Photograph supplied by the Department of Culture and Recreation.

The Arts Awareness committee encourages all organizations which have programming between May and June of this year to contact us to inform us of your promotional needs.

If you would like to arrange an appointment for Trevor to address your group, or have further questions regarding the planned events, please contact Cheryl York, Arts Co-ordinator, Department of Culture and Recreation, 546-2036.

Supplied by Cheryl York
Arts Co-ordinator
Department of Culture and Recreation

* NOTICE * NOTICE *

Arts Awareness 1992 Hamilton Eaton Centre Series CALL FOR PERFORMERS

The Arts Awareness Special Events Committee invites applications from performing artists and groups for 30 minute presentations in the centre court of the Hamilton Eaton Centre.

Some restrictions apply and final selection rests with the Hamilton Eaton Centre and the Arts Awareness Special Events Committee.

Performances will take place
May 30 to June 6
during Hamilton Arts Awareness 1992.

Call
The Hamilton and Region Arts Council
at 529-9485
for information and applications.
(Application deadline March 31, 1992)

*Are you a musician, artist,
performer or a member of
the Hamilton Community
interested in the arts?
Please get involved with
Arts Awareness 1992!*

ATTENTION AREA ARTISTS

Hamilton Arts Awareness 1992
Invites submissions for a non-juried
group show in the tradition of the
NOW and GO shows
to take place in June.

(Application deadline March 31, 1992)

Please contact Bouke Kamstra at 529-6172

Arts Awareness 1992 is Coming!

**MINUTES FROM THE EXECUTIVE AND ORGANIZING COMMITTEE
MEETINGS HELD JANUARY 16, FEBRUARY 20, 1992**

Arts Awareness 1992

MINUTES OF THE EXECUTIVE COMMITTEE

Thursday January 16, 1992

12:00 noon

Room 219 City Hall

Present: M. Pilling, S. Johnson, G. Bakker, C. Renaud, C. Nemeth, M. Adkins, L. Robinson
T. Hodgson, B. Kamstra, C. York

- 1.0 Meeting called to order at 12:15 p.m.
 - 2.0 Minutes of the meeting held Thursday January 16, 1992 were presented.
 - 3.0 Copy for article in "Arts Beat" magazine was discussed and amended.
 - 4.0 Due to time constraints, further business was adjourned. Another meeting of the executive committee to be scheduled.
-

MINUTES OF THE COMMITTEE OF THE WHOLE

Thursday January 16, 1992

12:30 Noon

Room 219 City Hall

Present: (Including those listed in the above list)

M. Berryman
U. Rangachari
I. Jurakic
S. Rath
S. Forsyth
G. Stephenson

S. Worthington
C. Samko
R. Weil
V. Wincza
J. Malseed
G. Connolly

Arts Awareness 1992
Minutes of the Committee of the Whole
Thursday January 16, 1992
Page Two

- 1.0 Minutes of the Meeting held Thursday December 19, 1992 were presented. Motion to adopt: Michael Adkins, Seconded by Lana Robinson.
- 2.0 PROMOTIONS COMMITTEE - Lana Robinson spoke about the logo selection process. Relevant discussion occurred for the need of a slogan to accompany the logo. George Bakker from Schaafsma, Bakker and Gilmore Advertising was introduced. He presented the design selected by the Promotions Committee at their last meeting. Need for an "enhanced" logo was described. Lana Robinson expressed sincere appreciation to George Bakker for his expertise and assistance. Thanks also is extended to Stan Rath and the Art Co-ordinators of the school boards who made the project a success.
 - 2.1 The logo was presented by George Bakker to include the slogan "you gotta love arts." Michael Adkins moves that the logo be amended by changing the word "love" to "have" and delete the word "week" after Arts Awareness. A motion was put forth by Carmen Nemeth and seconded by Gerry Stephenson that "no reference is to be made within the logo design to include a year."
 - 2.2 Lana Robinson requested that a thank you letter be sent to the students who participated in the development of a logo for Arts Awareness. It was suggested that the letter be written on behalf of Chuck Renaud and Carmen Nemeth, co-chairs of the Arts Awareness project.
 - 2.3 Lana Robinson announced the resignation of Mike Desrosiers. The Committee sends sincere thanks for his contribution to the Arts Awareness project and wishes Mike success.
 - 2.4 Lana Robinson announced that the primary vehicle for promotions of the Arts Awareness will be a flyer. It was felt that this could be easily distributed and an effective means for promotion.
- 3.0 SPECIAL EVENTS COMMITTEE - Michael Adkins announced that he had met with Debra Vivien of Hamilton Place to discuss the Gala. Debra Vivien will assist with the promotion of this event. The proclamation ceremony is planned for the afternoon of May 22nd with a gala in the evening. It is understood that use of the Great Hall of Hamilton Place will be donated free of charge for the evening.
- 3.1 The "Group Show" was discussed. An entry fee of \$10.00 will be charged to each artist as an administrative cost. There is possibility of a catalogue being developed.

Arts Awareness 1992
Minutes of the Committee of the Whole
Thursday January 16, 1992
Page Three

- 3.2 It was suggested that there will be an admission charge of \$2.00 to enter the Gala event. (Donation of a "bill") Lana asked that this subject be tabled until the budget is set. A motion was made by Lana Robinson that a minimal admission charge be made for the Hamilton Place Gala.
- 3.3 Michael Adkins researched the cost of t-shirts for Arts Awareness.
- 3.4 Some discussion was made as to the content of the Gala. Would it include both amateur and professional performances?
- 3.5 Fundraising is to be discussed in further detail by the executive committee.
- 4.0 OTHER BUSINESS - Vitek Wincza's Ballet Premiere was announced. The tentative date for the event is May 13th. Plans are being developed to include a guest appearance by Karen Kain.
- 4.1 An executive meeting was planned to take place on February 3, 1992.
- 4.2 The next Committee of the Whole meeting will meet take place on February 20, 1992 at 12:30 p.m.

ARTS AWARENESS EXECUTIVE MEETING
20 February 1992
MINUTES

Present:	C. Nemeth	L. Robinson
	C. Renaud	M. Adkins
	T. Hodgson	S. Johnson
	C. York	

1.0 MINUTES OF THE PREVIOUS MEETING held February 03, 1992
CORRECTION: Item 3.1 should read:

M. Adkins announced that B. Kamsta, C. Samko and M. Adkins visited Lloyd D. Jackson Square to view the past skating rink area as a possible site for the "group show."

2.0 BUSINESS ARISING:

2.1 *L. Robinson contacted radio stations. They will only provide access to "Community Events calendar." L. Robinson to pursue other options.*

2.2 *M. Adkins confirmed that the skating rink site has been obtained for June 6, 1992 "group show exhibit." The show will be 2 - 3 weeks in length. M. Adkins will seek assistance from "Hildebrand Estates Winery" for this event.*

2.3 *M. Adkins announced that "Texas Border Roadhouse" is available for a "Press Reception" during the week of April 27th, 1992. M. Adkins noted that the restaurant requires that the reception be held between the time frame of 2 p.m. to 5:00 p.m.*

2.4 *M. Adkins announced that Lloyd D. Jackson Square's radio announcements will also include information regarding the "group show."*

3.0 PROMOTIONS COMMITTEE UPDATE:

3.1 *L. Robinson spoke concerning "focused support" for the "Public Art Symposium."*

3.2 *L. Robinson announced that on Saturday May 24, 1992 McMaster Children's Hospital is hosting an "Art Fair." Pat Wright contacted L. Robinson with this information and announced that they plan to promote Arts Awareness as well.*

3.3 *There was discussion amongst those in attendance regarding whether the Arts Awareness Committee should be promoting general "arts" related programming or special events only. The Executive Committee felt that the Arts Awareness Committee should promote events taking place from May 22nd to June 6, 1992 only.*

ARTS AWARENESS EXECUTIVE MEETING

20 February 1992

Minutes - Page Two

4.0 SPECIAL EVENTS UPDATE:

- 4.1 M. Adkins gave an update on the "group show" proposal. The committee felt there was need for further dialogue concerning this event. L. Robinson suggested that information regarding the "group show" not be discussed at the "Committee of the Whole" until more information had been received. L. Robinson felt that the executive committee should request detailed information from Bauke Kamstra and Carolyn Samko regarding budget, employee hours involved, job descriptions etc. M. Adkins offered to assist Bauke and Carolyn with their proposal and information request.*
- 4.2 The Executive of the Arts Awareness Committee decided to meet at a future date to obtain more details regarding the "group show" proposal.*
- 4.3 The meeting was adjourned at 12:45 p.m.*

ARTS AWARENESS COMMITTEE OF THE WHOLE
20 February 1992
Minutes

Present:

W. Fields
U. Rangachari
S. Johnson
C. Samko
M. Adkins
C. Nemeth
C. York

B. Kamstra
S. Forsyth
T. Hodgson
M. Berryman
L. Robinson
C. Renaud

- 1.0 MINUTES OF THE PREVIOUS MEETING held February 3, 1992 were presented. Motion to adopt L. Robinson, seconded by M. Adkins.
- 2.0 BUSINESS ARISING:
- 2.1 There was question as to whether "Thank you" letters had been forwarded to all students who submitted a "logo design" concept. C. York announced that all the students who participated in the logo design event had not been identified as of yet.
- 2.2 There was question as to whether someone had looked into t-shirt design costs. M. Adkins announced that he had looked into costs and had information regarding this.
- 3.0 EXECUTIVE COMMITTEE REPORT:
- 3.1 It was announced that the Executive Committee felt that only events happening during May 22nd to June 6, 1992 should be promoted due to lack of advertising space etc.
- 3.2 The Committee was informed that the Proclamation Ceremony is planned to take place in front of City Hall on Friday May 22, 1992 at 12:00 noon. Live performances are also being planned to take place in Gore Park, May 25 - 29, 1992.
- 3.3 It was recommended that "individual event co-ordinators be encouraged to seek their own sponsors without competing with potential sponsorship for other events."
- 3.4 M. Adkins spoke briefly regarding the "group show" administrative issues. M. Adkins asked that the Committee of the Whole give the Executive Committee the authority to authorize the project. C. Nemeth moved this and S. Forsyth seconded.
- 3.5 It was recommended that event co-ordinators contact C. York to confirm whether or not a sponsor they wish to approach has been approached by someone else from the committee.

ARTS AWARENESS COMMITTEE OF THE WHOLE

20 February 1992

Minutes - Page Two

- 3.6 *C. York announced that all monies received from sponsors (cash donations) will be required to be deposited into one city account. Any individual donors wishing to be linked with one event will be recognized in some way.*
- 3.7 *It was announced that "Hamilton Place" will require a written request for the donated use of their facility for the Arts Awareness Opening Gala.*
- 3.8 *L. Robinson asked members for their opinion regarding promoting events happening during a two week period rather than for two months. A motion was put forth by T. Hodgson and seconded by M. Adkins that "major effort be placed on featuring events happening during the two week time frame. If a special event begins before May 22 or ends after June 6 but falls into our special events time frame it would still be included.*
- 3.9 *B. Kamstra annouced that "Philip Byrne" will be assisting with the organization of the Book Fair. To date, a co-ordinator has not been secured for the Studio Tours.*
- 4.0 *There was discussion regarding the organization of the "Masque Ball." The Special Events Committee will work out the details and report back for the next meeting.*
- 4.1 *C. York gave an update on the logo issue. C. York also announced details regarding the Public Art Symposium which is being held during Arts Awareness.*
- 4.2 *C. Renaud re-emphasized Arts Awareness deadlines.*
- 4.3 *Packages were distributed for telephone surveys regarding Arts Awareness programming.*

The following people volunteered to various art organizations listed on their sheets:

*B. Kamstra, S. Forsyth, L. Robinson, M. Berryman, C. Renaud, U. Rangachari,
C. Samko*

Deadline for responses to these phone calls is March 15, 1992.

- 4.4 *The next scheduled meeting for Arts Awareness is Thursday March 19, 1992. (12:00 noon - Executive Committee 12:30 p.m. - Committee of the Whole)
Room 219, 2nd floor, City Hall.*

EVENTS OCCURRING DURING ARTS AWARENESS WEEKS: May 22 - June 6/92

ARTS AWARENESS '92 - tentative events listing

May 18 - 22

Arts in the Centres Exhibit
2nd floor Lobby, City Hall
Open to the public, business hours

Friday, May 22

Proclamation Ceremony
12 Noon
City Hall Plaza
Open to the public, no charge

Hamilton Place Gala
7:30 p.m.
The Great Hall
Open to the public, no charge

Sunday, May 24
Hamilton Philharmonic Orchestra and Youth Orchestra
Great Hall, Hamilton Place 2 p.m.

May 25 - 29

Art Alfresco - performances in Gore Park (unconfirmed)
Lunch hours, May 25, 26, 28, 29
Open to the public, no charge

Friday, May 29

Hamilton Eatons Centre, Rotunda
evening
Unveiling of new sculpture by Susan Schelle and Mark Gomes

Saturday, May 30

Mayor's First Symposium on Public Art

8:30 a.m. - 4 p.m.

(location to be announced)

Open to the public, Registration fee

Saturday, May 30

Hamilton Public Library - Main Branch

Festival of Arts and Crafts

10 a.m. - 3 p.m., Rooms A & B

Open to the public, no charge

Hamilton Philharmonic Youth Orchestra, conducted by Glenn Mallory

James Street Baptist Church 8 p.m. Tickets: \$10.00

Sunday, May 31

Art Galleries Tour

1) James Street area: The Hammer Gallery, Native/Indian Inuit Photographers Association Gallery, Hamilton Artists Inc., Petteplace Gallery, The Broadway Gallery

2) Commercial Galleries: Earls court, Beckett, Moore and Westdale Galleries

3) Art Gallery of Hamilton

12 Noon - 5 p.m.

Open to the public, no charge; tour maps available

Architecture Tour

Maps/brochures available for self-guided tours through the downtown area

No charge for brochures

Monday, June 1 - Saturday, June 6

Hamilton Eaton Centre - Lunch Hour Performances

Rotunda

Open to the public; no charge

June 6 - June 27

Art in the Square (visual art exhibit, non-juried)

Lloyd D. Jackson Square former skating rink

Plaza Level, Standard Life Building

during shopping hours

Open to the public; no charge

June 6

Masque Ball - opening celebration for Art in the Square exhibit

Lloyd D. Jackson Square Skating Rink

Plaza Level, Standard Life Building

8:00 p.m.

Entertainment and refreshments

Open to the public; admission - bring or buy a mask.



THE CORPORATION OF THE CITY OF HAMILTON

MAYOR'S FIRST SYMPOSIUM ON PUBLIC ART:

An Investment in Our Future

Hamilton is proud to host an exceptional one-day conference on public art on Saturday, May 30, 1992. Designed as the inauguration of an annual event, this symposium will feature speakers and participants from a variety of disciplines. The common thread which will bring so many interested groups together is a concern and a recognition that Hamilton be seen as a city where public art helps make living and working not only possible but desirable.

The symposium's main objective is to provide an educational programme of presentations and workshops which will deal with public art in Hamilton.

Benefits to be realized from this event include

- increased awareness of the role the arts play in the urban environment
- the communication of ideas
- the establishment of a network of contacts and resources essential for future initiatives.

The concrete results of the symposium will be the documentation of presentations and panel discussions, the establishment of an "Art Idea Bank" for the community, and the continuation of dialogue through hosting an annual public art symposium.

Public art is an issue of increasing importance for many municipalities. Not only Hamilton residents will be interested in attending this symposium; it is expected that delegates will represent the entire Golden Horseshoe Region.



- Chair:** Mayor Robert Morrow
- Organizers:** Arts Advisory Sub-committee, Art in Public Places Policy Steering Committee, Department of Culture and Recreation, Art Gallery of Hamilton, Hamilton Artists Inc., McMaster Art Gallery.
- Date:** Saturday, May 30, 1992
- Location:** Studio Theatre (Hamilton Place)
- Format:** A one-day symposium in the heart of the City. Speakers will include experienced public art professionals from Canada and the United States.
- Registration, Coffee
 - Mayor's Official Welcome
 - Keynote Address
 - Session I: "Community Benefits of Public Art"
 - Lunch
 - Session II: "Two Case Studies"
"Critique"
 - Plenary Session: "Recommendations for Future Action"

A VISUAL ARTS WEEKEND

On Friday evening, May 29, 1992, join us for a special event. The newly installed work of Susan Schelle and Mark Gomes will be unveiled at the Hamilton Eaton's Centre.

The Schelle and Gomes sculpture was the winning entry in a national competition sponsored by the Cadillac-Fairview Corporation, developers of the new Eaton's Centre. The competition was administered by the Hamilton and Region Arts Council.

As part of the second annual Arts Awareness celebration, a number of art galleries will be open on Sunday, May 31. Visitors and residents are encouraged to "do the tour" and discover some of Hamilton's finest galleries:

Earlscourt Gallery
Beckett Gallery
Moore Gallery
Westdale Gallery
Petteplace Gallery

Art Gallery of Hamilton
Hamilton Artists Inc.
Native Indian/Inuit Photographers Association Gallery
The Hammer Gallery
The Broadway Cinema Gallery
and others

4.1

DEPARTMENT OF CULTURE & RECREATION
MEMORANDUM

TO: Charlene Coutts
Secretary
Arts Advisory Sub-committee

YOUR FILE:

FROM: Cheryl York
Arts Co-ordinator
Culture & Recreation

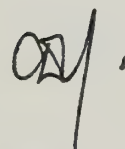
OUR FILE:
PHONE: (416) 564-2036

SUBJECT: Public Art Policy

DATE: 1992 January 8

Attached please find the most recently drafted sections of the Public Art Policy **DRAFT**. These were discussed at great length at the Art in Public Places Policy Steering Committee meeting held December 9, 1991 at City Hall. The committee made many revisions and a corrected version is represented here. Further amendments are still to be made and the recommendations will be discussed again at the next meeting. The committee looks forward to presenting the draft to the Arts Advisory Sub-committee for approval.

The process for developing the Public Art Policy follows the model designed for the City's Arts Policy; written submissions are presented to committee members for discussion and amendments. **Consensus** of the group is required in each section before it can be said to be complete.


CDY

c.c. R. Sugden
M. Havelka
S. Greenspan

Recommendation 1 : ADMINISTRATIVE STRUCTURE

- a) That City Council consider the appointment of a PUBLIC ART TRUST as an integral part of its public art programme in accordance with the structure outlined in Schedule A;**
- b) That staff functions associated with a public art programme be established within existing Departmental structures.**

STAFFING IMPLICATIONS: A co-operative mechanism should be designed which utilizes in house staff skills. There may occasionally be a need to retain experts in the field of public art on a contract basis for specific projects. No new staff positions are projected.

BACKGROUND: Historically in Hamilton public art initiatives have been dealt with on an ad hoc basis. Proposals from the private sector were reviewed by the Finance and Administration Committee under its mandate, and by City Council. This approach has left committee and Council vulnerable to strong, often negative, expressions of public opinion regarding process and results.

In addition, the City has financially contributed in a significant way to at least one public art project recently. In 1990 the Hamilton and Region Arts Council received a grant of \$25,000 from the City in order to **administer** the Hamilton Eaton Centre Sculpture Competition.

Where process is concerned, lack of a comprehensive policy coupled with an ad hoc system has produced a number of difficulties which can be remedied. These difficulties have been identified as:

- lack of a comprehensive inventory
- no clearcut provisions for maintenance and conservation
- lack of standardized contractual agreements
- no guidelines for collection, donations, commissions, competitions, siting, selections or funding.

In 1988, City Council appointed a citizen volunteer group to advise on matters related to the arts - the Arts Advisory sub-committee. This sub-committee reports to the Parks and Recreation Committee. A municipal arts policy developed by the sub-committee was approved by City Council 1989 October 10 ("Policy For The Arts"). In the policy, a recommendation was made that a separate public art policy be developed. This project began in February 1990 with the constitution of the Art in Public Places Steering Committee. As an ad hoc group its mandate does not extend beyond the compilation of the policy draft. A body similar to the Steering Committee should be established to continue work on public art issues. The Arts Advisory Sub-committee as it is presently constituted and mandated is not in a position to take on this role.

PUBLIC ART TRUST (COMMISSION), MEMBERSHIP

Building on the membership characteristics established by the Art in Public Places Steering Committee, it is important to bring together again in the proposed Public Art Trust a wide representation from such groups as the arts, architecture, landscape architecture, urban planning, education, and all **stakeholders** including the public and representation from the business community.

*** INSERT HERE ONE PARAGRAPH ON CURRENT JURISDICTIONS ***

There is a potential for conflict of interest concerns during projects which require commissions or competitions. To eliminate this possibility, members of the Commission who are artists will not be able to accept commissions or enter competitions while they are serving a term of membership.

PUBLIC ART COMMISSION, ACTIVITIES

The responsibilities of the Public Art Trust would include

1. co-ordinating and monitoring a public art programme
2. the drafting of a long-range plan for public art development in Hamilton with immediate attention to a collections policy
3. through public art projects, both municipal and private, building productive partnerships among business, professional organizations, the arts community, the educational system, governments, the development industry and citizens at large.

Recommendation __ : DONATIONS

- a) That written proposals for the donation of works of art to the City of Hamilton be submitted for review by the Public Art Trust.
- b) That the Public Art Trust make recommendations consistent with criteria which may include the following:
criteria:
- the conformance of each piece to the guidelines of the Collections Policy of the City of Hamilton
 - the professional quality of the work
 - the absence of any donor conditions or restrictions
 - the donor's clear legal title to the work
 - maintenance requirements
 - availability of a suitable site for display/installation
 - the inclusion of slides, photographs, artist's drawings or a maquette with the written proposal
 - conformance of the piece (where applicable) to structural and fabrication standards, and to safety codes
 - staff research/comment.

Note: Gifts of State from dignitaries or other governments are exempt from such a review.

The Museums of the City of Hamilton have established separate policies relating to each site's collection to provide guidelines for lending, acquisitions, de-accessioning and evaluations. These are independently monitored by the Hamilton Historical Board.

LEGAL IMPLICATIONS: A standard donor contract should be designed.

BACKGROUND:

City Hall, Grounds:

For the siting and installation of commemorative plaques, memorials, monuments, etc. the present policy governing such issues was approved by City Council, 27 September 1988 (Appendix). The Finance and Administration Committee assesses proposals based on the benefit to the City of the group making the proposal and design and materials elements. Reference is also made to contractual agreements; the City's right to relocate the plaque, memorial, monument; that installation costs rest with the donor; that the replacement of vandalized or stolen objects are the responsibility of the donor.

City Hall, Interior:

The Finance and Administration Committee has traditionally reviewed donation proposals received by the office of the City Clerk. Donations have, in the past, generally been accepted on the terms suggested by the donor. There has been no art collection policy for the Corporation which would limit the acceptance of gifts by their quality, size, medium, subject matter or maintenance requirements. Currently the City has in its inventory a wide range of ethnic craft work, memorabilia and visual artworks.

Other Municipally-Owned Buildings: **ADD "AND SITES" plus explanatory paragraph**

Recommendation __ : SITING/INSTALLATION

That any instance of siting/installation, re-location or removal of a work of art owned by the City of Hamilton, or located on the property of the City of Hamilton, be subject to review by the Public Art Trust and relevant City Departments.

BACKGROUND:

Issues related to siting are of fundamental importance to **PUBLIC ART**. The physical, geographic and social context within which a work of art is situated has an impact on how the piece is seen, valued, treated and accepted by the community. Such things as circulation patterns, weather, etc. have direct implications for the siting of public art.

A review panel consisting of the Public Art Trust in co-operation with affected Departments will recommend siting, re-location and de-accessioning with the knowledge that donations cannot be accepted with a guarantee of permanent placement.

Other considerations include:

- future physical changes to the site
- environmental damage to the work
- physical hazards
- a request of the artist or donor
- inappropriateness of original siting
- legal implications.

Recommendation __ : INVENTORY

- a) That Hamilton's Public Art Inventory be reviewed and updated regularly;**
- b) That selected and outstanding examples of artwork be featured in a brochure format available to the general public.**

STAFFING IMPLICATIONS: In January 1992, a contract was entered into with the Ministry of Community and Social Services' "Social Service Employment Programme". The employee was retained for a one-year period to establish an inventory.

BACKGROUND:

An essential part of a public art programme is an inventory of all works in the ownership of the City of Hamilton. An inventory provides not only a listing of objects, but also information about materials used, condition of the work, description of the work, biography of the artist, information about the donor and terms of the gift, location of the work, description of the setting, storage and maintenance requirements, and any display requirements. The inventory should also contain a photograph of each work in the collection. The inventory should be reviewed and updated on a regular basis.

This was recognized and approved by the Parks and Recreation Committee at its meeting of 1990 May 01 in the recommendation:

"That the Director of Culture and Recreation be directed to co-ordinate the compilation of a complete inventory of public artwork in the ownership of the City of Hamilton."

In addition, the Committee requested that this inventory be expanded to include the City's collection of photographs. The Committee also requested that a gift or loan of a painting of Mayor Colin Ferrie's home (Hamilton's first Mayor) to the Art Gallery be investigated with a view to returning the ownership of the painting to the City. Further, the Committee requested that this inventory should include all City Hall offices, including that of the Mayor.

CA4 ON HBL A05
C51HA
1992

Urban Municipal Collection
2nd Floor
Hamilton Public Library



J.J. SCHATZ
CITY CLERK

THE CORPORATION OF THE CITY OF HAMILTON

OFFICE OF THE CITY CLERK
71 MAIN STREET WEST
HAMILTON, ONTARIO L8N 3T4

TEL: 546-2700
FAX: 546-2095

1992 April 22

NOTICE OF SPECIAL MEETING

ARTS ADVISORY SUB-COMMITTEE

**TUESDAY, 1992 APRIL 28TH
12:00 O'CLOCK NOON
ROOM 233, CITY HALL**

Susan K. Reeder, Secretary
Arts Advisory Sub-Committee

NOTE:

If you are unable to attend the meeting, please notify the Secretary at 546-2753 at least 24 hours in advance, in order to ensure that enough members are present to form a quorum. The City Clerk's Department will no longer be conducting phone polls prior to meetings.

AGENDA

1. To decide on the 1992 Arts Award recipient.

URBAN MUNICIPAL

APR 22 1992

GOVERNMENT DOCUMENTS

CA4 ON H13 L A05
C51P1A
1992



Urban Municipal Collection
2nd Floor
Hamilton Public Library

J.J. SCHATZ
CITY CLERK

THE CORPORATION OF THE CITY OF HAMILTON

OFFICE OF THE CITY CLERK
71 MAIN STREET WEST
HAMILTON, ONTARIO L8N 3T4

TEL: 546-2700
FAX: 546-2095

1992 April 30

URBAN MUNICIPAL

MAY 1

NOTICE OF MEETING

ARTS ADVISORY SUB-COMMITTEE

**TUESDAY, 1992 MAY 5TH
12:00 O'CLOCK NOON
ROOM 219, CITY HALL**

for: Diane McLennan
Susan K. Reeder

Susan K. Reeder, Secretary
Arts Advisory Sub-Committee

NOTE:

If you are unable to attend the meeting, please notify the Secretary at 546-2753 at least 24 hours in advance, in order to ensure that enough members are present to form a quorum. The City Clerk's Department will no longer be conducting phone polls prior to meetings.

Please note the meeting date change from 1992 May 14th as previously scheduled.

A G E N D A

1. Minutes of the regular meeting held on Thursday, 1992 April 2nd.
2. Establishing liaison relationships with the Arts Community.
 - 2.1 Requested Information Report - Director of Culture and Recreation - Communications Structures/City and other Arts organizations.

3. Reconsideration of the 1992 Meeting Schedule to the first Tuesday of each month.
4. Request from the Parks and Recreation Committee for review, amendments and additional information on Municipal Policy "Draft Documents".
5. Assignment of official spokesperson for the Arts Advisory Sub-Committee. (no copy)
 - 5.1 Guidelines for Members. (for information)
6. Arts Co-Ordinator's report. (no copy)
7. Chairperson's Report. (no copy)
 - 7.1 Update - Arts Awareness. (no copy)
8. Other Business.
9. Adjournment.

Thursday, 1992 April 2
12:00 o'clock noon
Room 219, City Hall

The Arts Advisory Sub-Committee met.

There were present: Alderman M. Kiss, Acting Chairperson
Chuck Renaud
Vitek Wincza
Joe Gaul
Glen Mallory
Robert Challe
Bob Mason
Jessica Davenport
Carmen Nemeth
Delores Prendergast
Janna Malseed
Irene Sushko

Regrets: Mayor Robert M. Morrow - City Business

Also present: Joan Rapsavage - Representative for the Parks and Recreation
Advisory Sub-Committee
Shari Johnson, Culture and Recreation Department
Marilynn Havelka, Manager of Cultural Services
Cheryl York, Arts Co-Ordinator
Karen Daniels, Ministry of Culture and Communications
Susan K. Reeder, Secretary

A G E N D A

Alderman Kiss assumed the Chair to conduct the Election of Officers.

1.1 Terms of Office for Officers

The Sub-Committee was in receipt of an Information Report from the Secretary of the Arts Advisory Sub-Committee dated 1992 March 30, respecting the Terms of Office for the Chairperson and the Vice-Chairperson in which she indicates that the Sub-Committee had indicated at its last meeting that it wished to consider shortening the term from the 3 years presently being used for these Officer's positions.

General discussion ensued on this matter and the Sub-Committee approved the following:

That the Chairperson and Vice-Chairperson shall serve for a 1 year term from 1992 April to 1993 April, and that a re-election be held each year.

Note: Officers are not limited to 1 year terms and can seek re-election each time.

Note: Janna Malseed and Carmen Nemeth opposed.

1.1 Staggered Terms

The Sub-Committee was in receipt of an Information Memorandum from the Committee Secretary in which she outlines that there are presently 5 City Committees which have staggered Terms of Office. The Information Memorandum advised that should the Sub-Committee wish to start this that 1/3 of the members from this point would need to retire at the end of each year.

The Sub-Committee discussed this matter at some length and it was approved that the Sub-Committee would continue to maintain its 3 year term concurrent with City Council appointments.

1. Election of Chairperson

Alderman Kiss conducted the elections and opened the floor for nominations. The following 2 persons were moved and seconded to stand for the position of Chairperson:

Carmen Nemeth
Chuck Renaud

Each of the 2 candidates gave a brief talk on their goals for the Sub-Committee should they be elected to the position of Chairperson.

A secret ballot was then conducted and following the count it was announced that Carmen Nemeth had been elected as Chairperson for the Arts Advisory Sub-Committee for a term from 1992 April to 1993 April.

Alderman Kiss as Acting Chairperson spoke and gave much thanks to Chuck Renaud for his past service as Chairperson of the Arts Advisory Sub-Committee.

1. Election of Vice-Chairperson

Alderman Kiss, Acting Chairperson opened the floor for nominations for the position of Vice-Chairperson and the following persons were nominated:

Janna Malseed
Jessica Davenport

Each of the above candidates gave a brief talk on their goals for the Arts Advisory Sub-Committee and a secret ballot was then held for the election of Vice-Chairperson.

The count was then taken for this position and it was announced that Janna Malseed was elected as Vice-Chairperson for the Arts Advisory Sub-Committee to serve a term of 1992 April to 1993 April.

It was the wish of the newly elected Chairperson that Alderman Kiss, Acting Chairperson remain in the Chair for the balance of the meeting.

2. Minutes

The Sub-Committee was in receipt of minutes of their last meetings held Thursday, 1991 November 30th and Thursday, 1992 March 12th and the Sub-Committee approved these minutes as circulated.

3. Requested Information Report - Plans for Arts Awareness 1992.

The Sub-Committee was in receipt of an Information Report requested by them dated 1992 March 25, from the Director of Culture and Recreation with respect to the plans made to date on Arts Awareness 1992.

Carmen Nemeth raised the issue that the plans include holding a Press Conference at the "Texas Border" Restaurant rather than a more traditional Arts facility such as the Art Gallery or City Hall. She indicated that there has been some criticism of this choice of location.

Considerable discussion ensued on this matter and the Sub-Committee approved the following:

That the Arts Advisory Sub-Committee supports the venue of using the "Texas Border" Restaurant as a location for the Press Conference to be held on 1992 April 27th.

4.1 Information Status Report on the Draft Public Art Policy as at 1992 January 8th

The Sub-Committee was in receipt of a memorandum from the Arts Co-Ordinator dated 1992 January 8th, consisting of the drafted sections of the Public Art Policy. This report would have been considered at the 1992 January 14th meeting which was cancelled as a result of bad weather. The Arts Co-Ordinator provided the Sub-Committee with a further update on the working of this Draft Policy since that time and referred to two subsequent meetings which have been held on this matter. She advised that minutes of these meetings have been sent out to members under separate cover.

The next meeting of the Art in Public Places Policy Steering Committee meeting will be held on 1992 April 22, and it is the intent that these recommendations will come to the main meeting of the Arts Advisory Sub-Committee for approval in order to go to the Parks and Recreation Committee for June.

Chuck Renaud expressed concerns that the original intent with the Public Art Policy was that there was to be a Public Meeting on the Draft Policy before the Sub-Committee dealt with it and referred it to the Parks and Recreation Committee.

Considerable discussion ensued on this matter and the Sub-Committee approved the following:

That the Art in Public Places Policy Steering Committee be advised that they should have a Public Meeting included in their time frame prior to the draft document coming to the Arts Advisory Sub-Committee and subsequently to the Parks and Recreation Committee for approval.

5. Arts Co-Ordinator's Report

The Arts Co-Ordinator advised that the Arts in the Cities meeting will be held on 1992 April 11, and that all members have received information on this under separate cover and that there is no registration fee for attending this meeting. She advised that the meeting is in Toronto at their City Hall and that they should contact her if they wish to attend.

6. 1992 Meeting Dates

The Sub-Committee agreed to hold their meetings the first Thursday of the month at noon.

7. Other Business

Some discussion ensued on the arrangements for "Art in the Square" to be held at the Old Skating Rink in Jackson Square from 1992 June 6 to 27. Bob Mason expressed concerns that there will be a fee charged to the Artists who display their work and general discussion ensued on that.

Vitek Wincza expressed concerns at the recent closure of the St. Thomas Aquinas Centre for the Arts which is run through the Hamilton-Wentworth Separate School Board of Education. General concern was expressed on how the economic times are affecting the Arts and Glen Mallory expressed concern at the global issue of Arts funding being reduced as a result. Janna Malseed also expressed concern at the Boards of Education's actions with respect to possibly cancelling all music programming.

Karen Daniels, Ministry Representative, spoke to the Sub-Committee with respect to an Advocacy Group on Arts which will be meeting on 1992 April 8 in Ancaster and suggested that a liaison could be formed between the Arts Advisory Sub-Committee and this Group.

General discussion then ensued on the possibility of liaisons being formed with various Arts organizations and it was agreed that this matter would be placed on the next Agenda for discussion.

Chuck Renaud spoke to the Committee with respect to the One Hundred Years in Canada Celebration for the Ukrainian Canadian Congress and Irene Sushko thanked Chuck Renaud for raising this matter and distributed a list of activities being planned for this celebration.

Alderman Kiss advised the Sub-Committee that the winners of the Eaton's Sculpture Contest have been selected and that the unveiling of these works will be held 1992 May 29.

8. Adjournment

There being no further business, the meeting then adjourned.

Taken as read and approved,

ALDERMAN M. KISS, ACTING CHAIRPERSON
ARTS ADVISORY SUB-COMMITTEE

Susan K. Reeder
Secretary
1992 April 2

2.1

CITY OF HAMILTON
- INFORMATION -

DATE: 1992 April 10

REPORT TO: Susan Reeder, Secretary
Arts Advisory Sub-committee

APR 14 1992

FROM: R. Sugden, Director
Culture & Recreation

SUBJECT: COMMUNICATION STRUCTURES/CITY AND
OTHER ARTS ORGANIZATIONS

BACKGROUND:

1. Bay Area Arts Collective (BAAC) - BAAC is an unincorporated group of people representing non-profit visual arts organizations in the Hamilton Region. These are the Art Gallery of Hamilton, the Burlington Cultural Centre, Dundas Valley School of Art, Carnegie Gallery, Grimsby Public Art Gallery, Hamilton Artists Inc., McMaster Art Gallery, Native Indian/Inuit Photographers Association Gallery and the Department of Culture and Recreation. Generally, BAAC strives to address issues of importance to visual artists living and working in our region.

The group was successful in lobbying the Ontario Arts Council for Hamilton galleries to be included in Region 3. This made it possible for local artists to access up to \$15,000 in additional OAC grants.

A second project to encourage the publication of professional critical reviews of exhibitions, especially in the Hamilton Spectator, met with less success.

BAAC provided impetus and support for the "GO Show" in 1991. In an evaluation of the project after it closed, the group felt that a major open exhibition of this type was of benefit to the region's artists and audiences in its ability to showcase the creative energy in our area. However, it was decided that this exhibition format should be undertaken on a biannual or less frequent basis, rather than annually.

Currently, BAAC is in the early planning stage for a public art project, and endorses the City's work in developing a public art policy.

BAAC welcomed a City representative to its membership because it wished to establish an ongoing communication link.

2. Arts and the Cities - Hamilton has been a member city of this national arts organization since 1986. Mayor Robert Morrow has been co-chair of the organization for over two years. The Arts Co-ordinator has been a board member for the same length of time.

Arts and the Cities' membership is unique in its character: elected and appointed officials, artists and arts supporters collectively work to strengthen the role of the arts in our communities. This is accomplished through the sharing of information and resource material, publications, professional referrals, communication with the Canadian Parks and Recreation Association and the Federation of Canadian Municipalities, the Clinics programme and national conferences.

From its present level of twenty-three member cities, the organization is attempting to increase that number through a membership campaign.

Staffing is provided to the Toronto office by Hendry Arts Inc. (Judith and Tom Hendry) and Hélène Stevens works at the Montreal office.

A new business plan for the organization is now being developed by its Future Committee. Also being planned are a regularly-published journal and redesigned Clinics report.

The Clinics Programme encourages active participation at the regional level. Regional meetings produce recommendations which are brought forward to the board and to national conferences for approval and implementation.

The Quebec Caucus is presently providing other regions with a model for the successful recruitment of new member cities and for cultural exchanges between cities.

3. Canadian Parks & Recreation Association (CPRA), Canadian Museums Association (CMA), Ontario Museums Association (OMA), and Hamilton and Region Arts Council (HARAC) -

The City holds memberships in these organizations. Both the CPRA and the CMA held national conferences in Hamilton (1989 and 1991 respectively). City staff play active roles in CPRA, CMA and OMA.

4. Arts Awareness Project - In 1991 and 1992, relationships have been developed, and continue to develop, between the City (staff and Arts Advisory Sub-committee) and local arts organizations. Such partnerships are essential for the implementation of this project. Planning sessions have involved the Boards of Education, the Hamilton Philharmonic Orchestra, the Art Gallery of Hamilton, the Dundas Valley School of

Art, the Hamilton Entertainment & Convention Facilities Incorporated, the Hamilton and Regions Arts Council and many others.

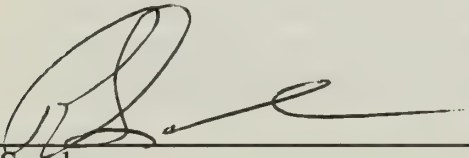
5. Parks and Recreation Citizens Advisory Committee - Mrs. Joan Rapsavage, a member of the Committee, has been a non-voting member of the Arts Advisory Sub-committee since 1988.
6. Ministry of Culture and Communications - The Hamilton consultant, Ms. Karen Daniels, attends Arts Advisory Sub-committee meetings as an observer and informal resource person on a regular basis.
7. Information-sharing on an informal basis occurs with the Hamilton Historical Board, the Urban Design Committee, the Gore Park Review Committee, the Ferguson Avenue Review Committee, the Downtown Hamilton Business Improvement Association.

Conclusion

In response to discussion at the April 2, 1991 meeting of the Arts Advisory Sub-committee, we have been provided with the following contact information for an arts in education advisory group:

The West Central Regional Arts Advisory Committee
c/o Jack McClymont, Arts Convenor
Peel Board of Education
5650 Hurontario Street
Mississauga, Ontario
L5R 1C6
(416) 890-1099

The Arts Advisory Sub-committee may wish to assess its communication and project objectives for the next three years before deciding what types of formal and informal inter-agency links would best suit those objectives.



R. Sugden

CORPORATION OF THE CITY OF HAMILTON

MEMORANDUM

4.

**TO: Mrs. Susan K. Reeder, Secretary
Arts Advisory Sub-Committee**

YOUR FILE:

APR 30 1992

**FROM: Mr. Kevin C. Christenson, Secretary
Parks and Recreation Committee**

OUR FILE:

PHONE: 546-2728

SUBJECT: MUNICIPAL POLICY "DRAFT DOCUMENTS"

DATE: 1992 April 28

Sub-joined for your information and appropriate action is a recommendation on Municipal Policy "Draft Documents" that the Parks and Recreation Committee approved to receive at its meeting held 1992 April 21.

"That the Parks and Recreation Committee receive the following policy papers on Municipal Policy "Draft Documents":

Recreation the Disabled Person
Active Living
Recreation and Aging Population
Family Leisure
Children's Play
Recreation Environment Quality
Recreation and the Arts

and refer to the Parks and Recreation Citizen's Advisory Sub-Committee and the Arts Advisory Sub-Committee for review, amendments and additional information, prior to the adoption process by the Department of Culture and Recreation, the Parks and Recreation Committee and City Council."

J.C.

2(b)(iv)

CITY OF HAMILTON
- RECOMMENDATION -

DATE: 1992 April 10

REPORT TO: Mr. Kevin Christenson, Secretary
Parks and Recreation Committee

FROM: Mr. Bob Sugden
Director of Culture and Recreation

SUBJECT: Municipal Policy "Draft" Documents

RECEIVED

APR 13 1992

CITY CLERKS

RECOMMENDATION:

That the Parks and Recreation Committee receive the following policy papers:

Recreation The Disabled Person
Active Living
Recreation & Aging Population
Family Leisure
Children's Play
Recreation Environmental Quality
Recreation and the Arts

and refer to the Parks and Recreation Citizen's Advisory Committee and the Arts Advisory Committee for review, amendments and additional information, prior to the adoption process by the Department, the Committee and City Council.



Robert Sugden

FINANCIAL/STAFFING/LEGAL IMPLICATIONS: N/A

BACKGROUND:

- o The Department of Culture and Recreation has been working on Municipal Policy Statements since the Vision 2000 Report and has been collaborating with the Canadian Parks and Recreation Association and the Society of Directors of Municipal Recreation of Ontario, to produce these draft Reports.
- o These Policy Statements will give direction to the approach taken on the various emphasis areas.
- o Other Policy Papers will be completed by June on Special Events, Voluntarism and Cultural Diversity.



The Corporation of the City of Hamilton
Department of Culture and Recreation

Municipal Policy

recognizing the initiatives of the Canadian Parks/Recreation Association
with the Society of Municipal Directors of Recreation of Ontario

Recreation and the disabled person

MISSION STATEMENT

The City of Hamilton through the Department of Culture and Recreation will contribute to the Quality of Life by providing enhanced cultural and recreational opportunities for our citizens and tourists.

GOALS

- To support and develop volunteerism
- To program and operate facilities
- To optimize community resources
- To communicate and educate
- To forecast and evaluate our programs and services

POLICY STATEMENT

The City of Hamilton will:

1. initiate a coordinated effort within their communities to provide the resources and opportunities necessary for disabled persons to become involved in recreation services by:
 - contacting the general public, disabled persons, advocate agencies, volunteer agencies, institutions, other city departments, politicians, social agencies, etc., in order to promote a new attitude or outlook which ensures community recreation opportunities are accessible for all participants;
 - re-educating and upgrading the skills of recreation personnel in order that they understand and are able to fully incorporate the concepts and reality of integration and normalization in their services and programs;
 - developing an appropriate system of physical, psychological and social skill development opportunities in order to allow disabled persons

sons to function at their level of desired involvement in regular leisure services;

- providing resources for integration opportunities to occur within programs, services and facilities;
- adopting policy statements related to the provision of opportunities for people with disabilities;
- providing a mechanism to allow the involvement of persons with disabilities in the planning and delivery of leisure services.

2. encourage ongoing government funding and national efforts to enable persons with a disability to fully participate in community leisure opportunities.

As well, appropriate provincial ministries will be encouraged to support similar provincial initiatives.

3. promote and encourage the development and dissemination of research, information, examples and other resources pertinent to the understanding, promotion and implementation of integrated leisure services.
4. encourage provincial recreation associations to educate and inform their members concerning normalization of leisure services in order to facilitate integrated leisure opportunities at the community level.
5. liaise and collaborate with other national voluntary agencies, advocate agencies, and other appropriate professional organizations in order to increase and enhance community leisure opportunities for persons with a disability.
6. promote involvement of the membership in National Access Awareness Week.

POLICY BACKGROUND

POLICY RATIONALE

Needs Assessment

Persons with disabilities have diverse leisure and access needs, as do any individuals. Access to their leisure opportunities, however, may be affected by many factors including the individual, the disability, and a host of socio-demographic factors such as place of residence, and discretionary income. How best to identify needs and establish priorities is paramount.

Attitude and Commitment

It is recognized and appreciated that the individual must have the right of choice to participate in a segregated versus integrated recreational setting, however segregated recreation programs for persons with disabilities have often resulted in the following:

- 1) a lack of action to assist persons with disabilities to become full members of the community through participation and inclusion in regular leisure services and opportunities;
- 2) a deficiency of progressive social, psychological and physical skill development opportunities within communities to enable persons with disabilities to be involved to their greatest level of potential in community leisure;
- 3) perpetuation of physical and psychological barriers imposed upon persons with disabilities by society at large; and
- 4) fostered devaluing of people, over protection.

Roles and Coordination

Current inefficiencies of government, voluntary, professional and community resources have made it difficult for persons with disabilities to become

Department of Culture and Recreation
Society of Directors of Municipal Recreation of Ontario
Canadian Parks/Recreation Association

Approved by -

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involved in more meaningful leisure experiences because of:

- 1) a lack of role identification and an overall coordinated effort among public voluntary and private sectors to provide normalized public services in general (i.e. transportation, education, etc.);
- 2) a lack of role identification and an overall co-ordinated effort among public, voluntary and private sectors to facilitate leisure opportunities for persons with disabilities;
- 3) duplication of leisure services (example: Leisure counselling is offered for seniors at the senior citizens centre by senior's leisure counsellors; leisure counselling is offered for a mentally handicapped person by the local Association for Community Living; leisure counselling is offered for general public by a Recreation Department);
- 4) financial support for developing specialized services and facilities when adaptation of existing programs and facilities would be more appropriate;
- 5) the absence of opportunity for leisure counselling;
- 6) a lack of appropriate supports to facilitate leisure opportunities for persons with a disability (i.e. attendants, interpretation, translation); and
- 7) people not understanding the concepts of integration, advocacy and supports.

Competence

There is a need for increased education and retraining for recreation personnel aimed at understanding and implementing leisure opportunities so as to increase self-fulfilment of the individual with a disability. Such education must focus on ideological and attitude change as well as developing practical alternatives to meet varying leisure needs including accessibility, activity adjustment, or the use of different leadership styles.



The Corporation of the City of Hamilton
Department of Culture and Recreation

Municipal Policy

recognizing the initiatives of the Canadian Parks/Recreation Association
with the Society of Municipal Directors of Recreation of Ontario

Active Living

MISSION STATEMENT

The City of Hamilton through the Department of Culture and Recreation will contribute to the Quality of Life by providing enhanced cultural and recreational opportunities for our citizens and tourists.

GOALS

- To support and develop volunteerism
- To program and operate facilities
- To optimize community resources
- To communicate and educate
- To forecast and evaluate our programs and services

PRINCIPLES

1. Active Living, which includes a variety of physical activities within an individual's daily routine and leisure pursuits will maximize his/her human potential physically, socially, emotionally and spiritually.
2. Active Living will improve the quality of life for the individual, through improved fitness and personal well-being.
3. The responsibility to maintain a balanced way of life lies with each individual.
4. All Canadians have a right to access leisure opportunities that will assist them to maintain a balanced way of life, regardless of race, religion, sex, ability, age and economic status.

PRINCIPLES

The City of Hamilton will:

1. promote the concept of Active Living.
2. strive to increase community awareness of the need for and development of physical activity programs, initiatives and facilities within the framework of our municipal leisure services.
3. endeavour to support municipal policies affecting physical recreation opportunities.
4. establish a network to raise awareness of and respond to physical activity issues.
5. promote national physical activity leadership standards.
6. develop and/or provide resource and educational materials regarding active living programs and services.
7. liaise with other organizations and collaborate in areas of common interests/needs related to Active Living.

DEFINITIONS

Active Living:

is a way of life that values physical activity as an integral part of the individual and social development process,

integrates physical activity into daily life,

is accessible to all throughout every stage and aspect of life and is valued in all its forms.

POLICY BACKGROUND

POLICY RATIONALE

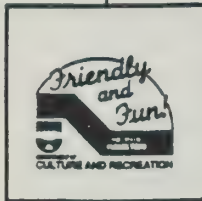
The last decade has seen a dramatic change of Canadian participation in physical activity as an important cornerstone in the quality of life of all Canadians.

There has been a significant increase in the proportion of Canadians who participate in physical activity. The 1988 Campbell Survey on Well Being showed that between 1981 and 1988 there was a 24% increase in the number of Canadians who participate in physical activity. However, this study also shows that only 63% of the Canadian population is active on a regular basis, three hours per week for at least 9 months out of a year.

The late 1970's and early 1980's saw the development of a concept of fitness that focused on the physiological aspects of physical activity and minimized the importance of the social, emotional and spiritual dimensions of the individual participating in physical activity. Many Canadians found the emphasis on the physiological dimension inappropriate and irrelevant to their way of life.

In 1986, the Canadian Summit on Fitness brought together key representatives from all sectors of the education, recreation, health and fitness delivery systems. The delegates at this Summit recognized the need to move away from the narrow interpretation of fitness toward a holistic approach. This holistic interpretation acknowledges that physical activity is a vehicle for personal growth; and is a major contributor to physical, social, emotional and spiritual well-being and quality of life.

Since 1986, the integrated model of Active Living has been evolving in response to the need for a more holistic, dynamic approach to realize "total fitness", that focuses on the whole person, interacting with his/her environment and that meets the needs of individuals on their own terms.



The Corporation of the City of Hamilton
Department of Culture and Recreation

Municipal Policy

recognizing the initiatives of the Canadian Parks/Recreation Association
with the Society of Municipal Directors of Recreation of Ontario

Recreation Aging

MISSION STATEMENT

The City of Hamilton through The Department of Culture and Recreation will contribute to the Quality of Life by providing enhanced culture and recreational opportunities for our citizens and tourists.

GOALS

- To support and develop volunteerism
- To program and operate facilities
- To optimize community resources
- To communicate and educate
- To forecast and evaluate services

PRINCIPLES

1. Uniqueness of older adult

The Canadian older adult population is accepted as unique due to its experience and its leisure patterns developed throughout years.

2. Positive image of aging

Growing old means an opportunity to be active in leisure activities either by increasing their number or by improving their qualities.

3. Intergenerational programming

The leisure delivery system should provide some services that are directed at only the older adult population. However, it should also assure that most programmes are linked with other age group programmes so that the older population is not isolated.

4. Programme diversification

The Canadian older adult population includes several generations and many sub-groups with a variety of orientations, characteristics, attitudes, dispositions and needs. Thus, programmes

offered should be diversified enough to meet all these criteria.

5. Physical fitness

Being fit is a prerequisite to enjoyment of an active leisure life after retirement. Thus, recreational physical activities are recognized as an important component of the leisure pattern of the Canadian older adult population.

6. Preparation for retirement

Preparation for retirement is as important in life as preparation for a career. A large part of this preparation should include leisure counselling courses because retirement provides a large amount of free time.

7. Interagency cooperation

Cooperation and communication among groups and agencies at all levels regarding the provision of leisure services for older adults should exist to assure a better choice of activities and better accessibility to facilities and programmes.

8. Leadership

The older adults have developed throughout years personal talent, skills and experience. This makes them the best people to be their own leaders.

9. Special programmes

A certain number of older adults have to live in institutions. Special programmes should be developed to assure them of leisure experiences similar to the ones who are having a normal life.

10. Education and research

There is a need for formal and informal professional preparation, education and training for the practitioner and the volunteer relative to leisure and the older adult. Research in this area should be encouraged.

POLICY STATEMENTS

The City of Hamilton will:

1. promote a positive image of aging in which the older adult is actively involved in the pursuit of recreational activities that are meaningful to him.
2. promote and encourage agencies to develop intergenerational programmes which will keep the older adults integrated into their community.
3. encourage research on trend analysis and programme innovations especially for the aging groups that have special needs.
4. promote recreational physical activities as a way of better enjoying a leisure lifestyle.
5. contribute in the development of a pre-retirement programme relative to leisure counselling.
6. develop and promote standards for leisure service delivery for the older adult in various settings.
7. promote workshops and other leadership development programmes for older adults.
8. develop recommendations for training of students to assume professional responsibility in the field of gerontological recreation.
9. help the development of resource material for education training programmes, workshops, seminars, courses, etc. relative to aging.
10. promote the development of a clearing house in the area of leisure and aging.

Department of Culture and Recreation
Society of Directors of Municipal Recreation of Ontario
Canadian Parks/Recreation Association

Approved by -

Revision -

POLICY BACKGROUND

POLICY RATIONALE

Growing old is a fact of life. This is a process that starts at birth and stops at death. However, in our society, a person is considered old when he/she reaches the age of 65.

Even if there are a lot of complaints about using 65 years of age as the beginning of being old, this is a social reality. However, social, cultural, technological changes in society have directly affected life for the older adult in recent years.

Here are some facts about the 65 plus age group of today:

- When the society had created mandatory retirement life expectancy of the human being was around 47 years while today it is 76 years, a gain of almost 30 years.
- The 50 plus population is comprised of 6.5 million men and women who control about 55% of Canada's discretionary income and 80% of the country's total financial wealth.
- They don't call themselves "seniors" or "old" unless they are more than 70 years old or have a health problem.
- In 1961, 8% of Canada's population was over the age of 65; by 1986, 11% of our population was in this age bracket and it is estimated that, by 2011, some 17% of the population will be more than 65 years old.
- Some 75% of that population live in Ontario, Quebec and British Columbia.
- In terms of growth, it is the 75 plus age group that will grow faster. By 2001, it will have grown by more than 75%.
- There will be more women than men that will experience aging. Between age 65 and 74, there are 77 men for every 100 women; between the age 75 and 84, there are only 50 men per 100 women; among those 85 and older, there are about 44 men per 100 women.
- A woman turning 65 today can expect to live another 17 years while a man can expect to live another nine years.
- About 18% of persons aged 65 to 74 and 19% of those aged 75 plus take part in senior centre based activities.
- They are primary owners of second homes (more than 1.5 times the national average).

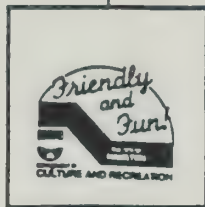
- They will, active members of this group, spend much of their estimated 50 hours of free time per week golfing, curling, playing tennis or squash, fishing, sailing, dining out, attending plays, sporting events, visiting friends or travelling.
- They take, on average, three business and/or pleasure trips per year. 70% have one major holiday per year.
- Persons aged 65 plus read about 87 minutes per day, almost double the time spent by younger individuals aged 15 to 44.
- They place the state of their health - or the health of a loved one - as being their number one priority.
- The newly retired spend the first six months of retirement travelling, relaxing and becoming acquainted with leisure living. At the end of those six months, they look for new interests, explore second career options or become involved in volunteer work. Many of them enrol in education courses.
- An older person's feelings of self worth have a tremendous influence on his or her ability or willingness to remain functioning, contributing, satisfied and healthy members of society.

Thus, most Canadian older adults live a full, satisfying and useful life; they value their independence and lifestyle; they are not in need of outside assistance to satisfy their recreational needs; they only want leisure opportunities to be available when needed.

REFERENCES

1988 *Info Age, Vol.1 No.2* Ottawa; National Advisory Council on Aging

Reynard, Marg 1989 *Age: The Advantages*; Ontario Ministry of Community and Social Services



The Corporation of the City of Hamilton
Department of Culture and Recreation

Municipal Policy

recognizing the initiatives of the Canadian Parks/Recreation Association
with the Society of Municipal Directors of Recreation of Ontario

Family Leisure

MISSION STATEMENT

The City of Hamilton through the Department of Culture and Recreation will contribute to the Quality of Life by providing enhanced cultural and recreational opportunities for our citizens and tourists.

GOALS

- To support and develop volunteerism
- To program and operate facilities
- To optimize community resources
- To communicate and educate
- To forecast and evaluate our programs

PRINCIPLES

1. The family unit no matter how defined is an essential institute in our Canadian Society.
2. The value families place on participation will directly influence the attitude and practices of future generations.
3. Education for Leisure is an ongoing process by which individuals include positive lifestyles.

POLICY STATEMENT

The City of Hamilton will:

1. encourage the participation of the family in positive recreation and cultural activities
2. encourage practitioners to identify the family unit as a vehicle to educate the positive value of participation
3. act as a catalyst with other social agencies to ensure issues of family

is encouraged and nurtured

4. provide a forum for staff and volunteers to explore issues on family participation patterns.

DEFINITIONS

Family... *The family idea means not only kin but kinship, not only distant cousins but also close friends, neighbours, the special people in your life.*

Family Services Canada (1986) *identify as a place where we learn our values, attitudes and customs.*

Family Leisure... *Leisure activities in which individuals participate with their partner and/or children regardless of the place or time (Horna, 1986).*

Why Family Recreation?

For years the recreation profession has been lead to believe that the post-industrial society would lead to more leisure time. Individuals would have more uncommitted time to pursue their own interests and leisure pursuits. Horna disputes this claim.

Even though the opportunities for recreational activities have increased over the past years the home still represents the dominant setting for family leisure activities. Data has shown that the most frequent free time activities include watching television, reading, visiting friends, relaxing, gardening, and going for walks. All these activities are done around the home, either individually or as a family unit.

Activities pursued outside of the home tend to be individualized. The children are registered in lessons such as swimming, skating, dance or visiting friends. At the same time it is important to note that the providers of recreational activi-

ties tend to design their programs to fit an individual age and sex group. Programs that may have a "family" orientation tend to be the non-programmed areas such as parks, and open spaces or the public times in the recreational facilities. The one area of recreational programming that does encourage the family as a whole to participate are the major community events and festivals. Here the family is the major target group in most cases.

WHAT THIS MEANS FOR THE MUNICIPALITY OF HAMILTON

The role of the family cannot be underestimated in influencing the future generations' attitudes toward leisure. This statement is significant for the recreation field, as the focus continues to be on "leisure education", and the search for healthier lifestyles. It is suggested that the recreation profession address the question, "What are we doing to educate the family in leisure education and encourage families participation in leisure activities that support healthier lifestyle for all Canadians?"

POLICY BACKGROUND

POLICY RATIONALE

Families are receiving a great deal of attention these days. The Alberta Government has proclaimed the third Monday of February as "Family Day", and declared it a provincial holiday. In Saskatchewan, the Family Foundation has been created. For the past four years Family Service Canada has designated a week in October as National Family Week. This list goes on, and in every case the question is the same: "What is happening with the Canadian Family?" Is this most sacred institution in a state of decline? "With all the public attention given to the family today, it is sometimes difficult to sort out what

is really happening...to separate change from crisis, to discover what is new about the family changes today, to figure out what to do about it all, if anything." (McDaniel, 1989)

As other social science professions ponder these questions, so does the Recreation Profession. Whatever affects the family in the broader context of social change, will have a direct impact on the families' recreation and leisure participation patterns. As Horna (1989) has pointed out "sociologists who study the family and leisure life domains, emphasize that family leisure is a complex, multidimensional, interwoven and dynamic phenomenon" (p.293).

The first question to be addressed is; "what is family recreation?" Or more specifically what is a family? There is general agreement that the traditional family structure of two parents with children, is not the norm in today's society. The so called traditional nuclear family now has been replaced with single parent households, blended families, married couples without children, and single adult households. Attempts have been made to define family in various ways, but the most useful definition appears to focus on the function of the family unit. Accordingly, Family Service Canada (1986) views the term family as a place where we learn our values, attitudes and customs. This reference to "family" transcends the actual structure of the specific family unit.

Aside from the changes in family structure, the family is still one of the society's primary institutions. Research has shown that all societies have some form of family structure where the function, no matter what the composition, is to support and prepare the children to take on the future adult roles and responsibilities within the particular society.

In a study paper presented to the Lieutenant-Governor's Conference "Celebrating Alberta's Families", June Morgan (1990) made the following observations about family development and lifelong learning, "Learning is an active process which involves the acquisition of new ideas, changing attitudes or developing or enhancing a particular skills or behaviours." We no longer consider learning to be restricted to the period of formal schooling. As she comments, "as a society we are now in a blended lifeplan stage where education, work and leisure are not distinct stages in life; they are activities which we are involved in concurrently"

(p.8).

This approach to lifelong learning is congruent with the leisure education and lifestyle philosophy which is being promoted within the recreation field. Historically, when family recreation was researched the statistical data reflected information on barriers to participation, and patterns of participation of individual family members. Even though this information is valuable it is suggested that the focus of family recreation may take a different approach as we enter the new decade of the 90's. This view would focus on the family as a centre for leisure education. This is reinforced by the fact that the family is the milieu in which most people develop their interests, preferences and skills. Horna (1990) comments that the data overwhelmingly documents that most women and men presently pursue those leisure activities which they started very early in life. Most frequently, participation in these activities were with their parents, childhood peers, or in various youth organizations. Schools were found to have a less significant influence on their selection of leisure activities.

Horna (1989, 1990) has done extensive research into the area of leisure activity patterns related to stages of family life cycle. She has been found that specific stages within the family life cycle tend to influence the level and types of leisure activities members of a family participate in. Often couples will meet each other at a leisure function, such as sports events, dances, voluntary work, and various social functions. Once together they tend to continue participation in the leisure activity as a couple, until they have children. This transition into parenthood is found to have a major influence on the young couples' recreation patterns. In particular, the women's leisure activities are curtailed as they primarily now deal with child care issues.

There are two periods that distinguish the parenting stage of the family life cycle. When the child is young and under five, the focus for the family is centred around the home, and on activities that promote togetherness. (Horna, 1990) The second period of parenting when the children are of school age sees the parent(s), especially the mother, focus the family leisure around the child's activities. Often parents will volunteer for activities they believe are beneficial for the child. These may include school activities, youth organizations, sports or cultural associations. Often these activities are the ones the parent(s) participated in as a child

themselves. Also characteristic of this stage is that only one of the parents will be involved with the child, while the other may be involved in non-leisure activities or individual pursuits.

As the children move into their teens they still participate in some leisure activities with their parents. However, often leisure or free time is viewed by the teenager as a time for themselves and their peers. It is a period of searching for their own identity and freedoms away from the family unit. During this period of time the parents begin to realize more personal time for themselves and as a couple. Often by middle age the children have moved on and the couple is again back to the two adults.

This change tends to have a greater affect on women, due to the fact that the family obligations have decreased, but the same may not be said for the man. The couple may pursue more joint or parallel activities but very few fundamentally new forms of leisure are introduced.

In summary, the stages in the family life cycle are significant factors in family leisure patterns. Most individuals are introduced to leisure activities early in life with either the parents or childhood peers. As they grow through childhood, adulthood and middle age the types of activities remain relatively the same. The specific activities may vary as they get older but the general type of leisure pursuits remains constant.

Another factor looked at by Horna (1989, 1990) is the degree of obligations the parents have in relation to the household maintenance and childcare. With the ever increasing numbers of mothers who work outside the home, it stands to reason that this phenomena will influence the amount of leisure time one will have. Horna as other researchers have found, women still have the main responsibility for the household and childcare duties even though they may be working outside the home. Men tend to devote less of their time to family obligations and household chores and take more time for their individual leisure pursuits, especially spectator and active sports. Women on the other hand, tend to spend more time on household chores, practical hobbies, and play more with the children. This is found to be true, even if the woman works outside of the home. (p.16)

Part of the research data that was analyzed from the 1984 Public Opinion Survey on Recreation (Alberta

Recreation and Parks Association) revealed that couples with children have higher participation rates than childless couples in all areas of leisure: cultural activities, entertainment at home as well as outside the home, fitness and sport oriented activities, and hobbies and crafts. (Homa, 1990)

In one parent family situations the most significant impact is the apparent economic limitations of one income, and the lack of the uncommitted time of the parent. There is limited statistical data available on leisure patterns of one parent families, however available research suggests that the energy is put into survival and support required to maintain the family.

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- sense of mastering and coping with one's environment;
- satisfaction of task initiation and completion;
- creativity and originality;
- divergent thinking;
- social interaction skills;
- fluency and communication;
- appreciation of the benefits and limitations of cooperation;
- appreciation of the benefits and limitations of competition;
- spontaneity;
- self-awareness of skills and interests; and
- physical exercise/activity

These qualities and abilities are identified by researchers such as Csizentmihaly, Ellis, Lieberman, Piaget, Singer and Sutton-Smith as developed by children while at play. We cannot quantify exactly how influential the play experience is in a child's education or preparation for a rewarding and fulfilling life. Social scientists, psychologists, recreators and educators in the 1980's do agree, however, that it is very important. Historically, the development of these and similar abilities and qualities in children have been the responsibility of schools and parents. More recently, recreators have identified the importance of leisure education.

Play is natural to a child. It is not a body of knowledge that is taught; if anything, playfulness is stifled and inhibited by adults and environments. The role of recreators, parents, educators and play leaders is to maximize, to enhance, to allow play potential. The following paragraphs attempt to segment the subject into components to form a base to assist the reader in understanding and implementing the policy recommendations.

POLICY BACKGROUND

POLICY RATIONALE

Recreators are a vital force in the overall social health of our nation. We influence the content, style and design of leisure programs and services, the values of our program leaders, and the shape of environments designed for recreation. Therefore, we partially shape the leisure attitudes of the people, especially the children, we serve.

This Children's Play Policy is based on the belief of recreators that the fostering of the human capacity to "play" is important in the overall wellness of Canadian society.

Play can be a motherhood issue; we all know it is important. One measure of how successful we are in promoting its value is in gauging changes in both the attitudes of people towards play and in physical play environments in our communities. Have there been developments in the past decade? Given that there is still room for improvements, what new strategies can we plan to implement more action?

It should be remembered that children with special needs often find it difficult to play in settings where they can meet other children and develop natural relationships. The play process best encourages this interaction.

Why are play values in this policy so important in our Canadian society? What are some of the social forces that affect the shape and form of children's play?

First, technological advances abound, with many benefits and potential alienating consequences. Futurists, psychologists, educators and recreators have commented on the need to balance the high-tech world with equally powerful high-touch realities. Play is high-touch extraordinaire.

Winston Churchill commented that, "As people we shape our buildings; thereafter they shape us". Urbanization shapes new play environments by creating or eliminating choices for the players, young, old or with limited ability, who live within our communities. Recreator's attempts to build in child play spaces and implement strategies to enhance a sense of community get more difficult during economic restraint. This reticence is occurring in spite of research supporting the long-term economic and social benefits of having quality play environments.

The marketing and consuming of goods, services and media are reaching even more powerful heights, influencing the values and attitudes of our children. The message of advertising is that it is the things themselves that will make the child happy, not the personal attitude and capabilities of the individual using the things. In the marketplace, the actual play process and the joy and mastery of intrinsically motivate "play experience" have no direct economic viability. Recreators do not want nor are they able to alter the economic engine that runs our society. Our challenge is to balance the marketplace influence by becoming more sophisticated ourselves in marketing the values of play. Similarly, the media focus on competitive play and sports, albeit exciting and valuable learning for our culture, far exceeds the attention

given cooperative play and sports.

The news and issues of a society permeates the conscious and unconscious minds of its members. The message from the media is not usually one of hope and optimism. Reports on increasing social violence and the threat of nuclear holocaust are sandwiched between commentators surroundings. At home, attitudes about play spaces can be established. It is important for a child to have access to a variety of play spaces which can promote different kinds of activities in physical, imaginative, dramatic, creative and explorative play. Parents may not know how important play is to a child's growth and development. Furthermore, the pressures of house-keeping, neatness, storage, safety, supervision and "what the neighbours think" may contribute towards unduly limiting play opportunities for children.

Play can be further stilted at home by inexperienced, uncommitted babysitters replacing parents who are participating in the workplace for a variety of reasons.

Institutions

Children play wherever they happen to be. During their lives a considerable amount of their time is spent in facilities such as daycare centres, schools, hospitals or other health centres, etc.

While many of these buildings are planned specifically for children, they are insensitive to children's play needs. The importance of play, and of a responsive environment is grossly underestimated. The quality of the environment can inspire or retard a child's development. The fact that children adapt easily to even the most detrimental environment should not be used as an excuse for inadequate planning.

i) School and Park Play Environments
A child spends approximately 360 hours a year in school and park play-grounds. The quality of these vary, but an overwhelming number are wire-linked compounds of asphalt or gravel - with perhaps a token climbing structure - a dismal welcome for a young person.

Outdoor play areas should be considered carefully and designed with the greatest variety of topographical features. The built-environment should encourage exploration, discovery, adventure and creativity. Another consideration is the number of children and the needs of various ages. Climatic conditions should be used advantageously with ingenuity rather than resignation. Play spaces should also



The Corporation of the City of Hamilton
Department of Culture and Recreation

Municipal Policy

recognizing the initiatives of the Canadian Parks/Recreation Association
with the Society of Municipal Directors of Recreation of Ontario

Children's Play

MISSION STATEMENT

The City of Hamilton through the Department of Culture and Recreation will contribute to the Quality of Life by providing enhanced cultural and recreational opportunities for citizens and tourists.

GOALS

- To support and develop volunteerism
- To program and operate facilities
- To optimize community resources
- To communicate and educate
- To forecast and evaluate our programs and services

PRINCIPLES

The City of Hamilton believes in the following:

1. Play is vital for the full development of a child.
2. Play is natural and is elicited in response to a child's own needs.
3. The process of the play experience is more important than any material product of playing.
4. Play is enhanced by the provision of opportunities, environmental designs and adult influence.
5. Play develops inter-personal and social awareness, emotional awareness, intelligence and physical skills.
6. Play is an equalizing medium for children with special needs.

POLICY STATEMENT

The City of Hamilton will:

1. work in the community to foster better informal play opportunities.
2. regularly review all children's programs to ensure there is a balance of social, physical and mental activities.
3. in their dealing with sport bodies to assist, support or require:
 - coaching certification;
 - rules that encourage "fair play" as noted in the CCCY fair play codes;
 - programs that allow and encourage children to experience other activities and other sports and cultural opportunities, etc.
4. review all play leadership training programs and update same annually.
5. provide information referral services, courses and activities that will help broaden parents' and the community's ideas about play and home play spaces.
6. include leadership and parent workshop sessions which promote better selection of toys and ideas for using recycled items as play materials.
7. either directly or with school boards or other appropriate bodies ensure the development and maintenance of high quality outdoor play spaces which also encourage the integration of children with special needs.
8. encourage the involvement of children and parents in the design of play spaces.
9. take into consideration safety standards such as those developed by the Canadian Standards Association.

10. support the establishment of play programs in hospitals where appropriate.
11. support the establishment of indoor and outdoor play spaces in hospitals.
12. be encouraged to provide a variety of age specific play environments for young people in all recreation buildings.
13. update their quantitative assessment of private and public play spaces. (See Play Space Guidelines available from CP/RA).
14. inform professional organizations who guide, design and influence planning or urban landscapes about the importance of play.
15. work with shopping centre developers to ensure creation of practical children's spaces in the centres & children's supervision assistants wherever possible.

The Benefits of Play

"Man does not cease to play when he grows old; he grows old when he ceases to play".

George Bernard Shaw

Let us examine the play experience. Reflect on feelings you had while playing as a child, or, if you prefer, you have as an adult. Make a list of descriptive adjectives about how you felt. These are some of the words that are commonly used: natural, spontaneous, free, fun, unstructured, challenging, exploring, competing, experimenting, frustrating, pretending, imagining, growing and friendly.

If one collected positive reasons, this would be a list of powerful agents to face the social realities described previously.

What other personal qualities and abilities do we value in equipping our children for life? Would we include any from this list?

encourage integration of all children, including those with special needs. A balance must be established between safety and risk oriented manipulating features.

ii) Play Programs in Hospitals

It is estimated that approximately one half of the nation's children are likely to be hospitalized by the age of 12. Federal and provincial studies on the status of hospital play programs indicate a low priority in the overall administration of a hospital. While it is generally accepted that hospitalization is a traumatic experience for children formal research studies show this trauma is alleviated considerably where there are opportunities to play.

We know under or over-stimulation can cause stress and we know that hospitals produce both. We also know that stress can be reduced through play. Therefore, it makes sense to establish good play programs in all hospitals with paediatric wards or beds. In some communities recreation agencies can meet this need. In others, hospitals staff and/or volunteers fill this role.

iii) Day Care and Pre-school Centres

At the beginning of 1984, more than 50 percent of the Canadian female population was employed.

The quality of day care centres have been and will continue to be an important social issue. The terms of reference of this policy restricts our concerns to the quality programs which is directly related to:

- a) Space - It is known that the size of a space, in relation to the number of children using it, what is in it and how it is arranged, will affect the play behaviour of these children. It is therefore important that these facts are available to program organizers. Standards should be supported which allow for the development of good play space.
- b) Play leadership - The staff are play leaders during a high percentage of the time they are with the children. They should therefore be familiar not only with the role of play in development, but have a good understanding of play in order to be able to facilitate playful behaviour.

Recreation Facilities

In the past years, there has been a definite trend toward the concept of developing leisure facilities that encourage informal play opportunities for individuals and families. However, the vast majority of recreation buildings con-

structed prior to this new wave are designed to meet organized program needs only.

Young children often note this lack of informal play space as they wait for older siblings or parents who are involved in structured programs. Teens are the other major group which requires inside informal play space. Staff, with the support of architects and planners have, in a few situations, found creative solutions to these problems, e.g. video games for teens on pool decks.

In conclusion, a visit to a recreation facility should provide recreation opportunities for everyone, not just those registered in programs.

Municipal Environments

The majority of Canadians live in urban or suburban communities. These communities are expected to provide the majority of the nation's play spaces. The urban areas need play spaces for a variety of ages. Spaces children use include parks, vacant lots, streets, schoolyards and others. In many situations, the combination of planning and development practice has, however, been local concern about the adequacy and the degree and quality to which these spaces are developed.

There is reason for concern in some older cities, where changes in family patterns and urban development pressures created high density environments without an adequate provision of play space. Children often end up in low cost, inner city neighbourhoods as a result of economic necessity rather than preference.

In large projects, planners are often able to negotiate for play spaces, but in smaller redevelopment projects, this becomes more difficult. Specifically, the provision of indoor and outdoor play spaces in the redeveloping urban areas must be pursued. No single nationwide standard or method can be suggested, but elected officials and their staffs dealing with these issues should be made aware of the concern and develop local responses. Where there is a need, these responses could include specific zoning regulations and/or the provision of jointly developed and maintained play spaces. For example, play space could be provided jointly by two smaller nearby apartment projects. Alternatively, the municipality could collect funds from a number of projects to provide such a play space.

(i) Large Housing Developments

While there have been a lot of advances

made in developing and designing children's play spaces in large high density housing developments, it has been both inadequate and inconsistent to meet children's need. Whatever space has been provided, its design and maintenance programs need more improvement. Comprehensively designed housing developments can overcome conflicts of user needs, if they are designed with the child's needs on an equal basis with adult preferences.

(ii) Commercial Centres

Shopping complexes in recent years have realized the importance of incorporating special supervised children's spaces. Though the importance of supervised play has been recognized, little design research has been done on the indoor accommodation most appropriate to different types and ages of children. Space that caters to children, and is supervised, should meet children's play needs. Play guidelines for commercial centres related to supervisor techniques, space design and equipment should be developed to respond to the needs of children's ages and their stages of development. While shopping centre developers have attempted to increase opportunities for parents with small children, these special children's spaces have been too few and far between.

In providing for children's play in new shopping facilities, the main need is for the professional designers and planners, as well as the managers, to plan for the requirements of the children at the design stage of new schemes and the new centre. Then it is possible to allocate resources and the right amount of space in the most suitable plans. This provides future opportunities in new shopping centres, but by no means relieves us of responsibilities for the present. In the present situation, it is the initiative, not the opportunity, that is most often lacking.

There is a need to make better children's play spaces in both new and existing large commercial shopping centres.

Toys and Play Material

In 1982 approximately 640 million dollars were spent to purchase toys, games, etc. in Canada.

Children are strongly influenced by their social environment and the objects available for use in their play. It is therefore appropriate for recreators as well as parents to be aware of some of the issues concerning toys and to know how to choose toys selectively for programs.

Criteria for Selection. A good toy will:

- be inviting and enjoyable;
- have parts the child can manipulate;
- present the child with as many choices and play variations as possible;
- allow children to play at graduated levels of complexity;
- encourage the child to be aware of and use other features of the environment;
- be appropriate for the development stage of the child;
- be safe, i.e. well constructed and durable, non-toxic, etc.;
- steer the child's attention away from a focus on war, killings, etc.
- avoids stereotypical roles.

Economic restraints have led play leaders to look beyond commercial outlets for material play. Children play with available materials. Often, commercial or home waste materials are more valuable in sustaining play and creativity than commercially manufactured toys. Items such as carpet roll tubing, thread cones, containers of all shapes and sizes, matte board, paper off-cuts, milk cartons, egg containers, etc. are exciting additions to play programs. The philosophy of using waste material to enhance children's play is one that should be easily embraced by play leaders as it is the root of recreation.

Safety and Maintenance

Whether a municipal government or a private organization be the authority who has designed and developed a physical play area, the subject of maintenance must be addressed in the overall play for play areas.

The Canadian Standards Association recently developed design standards as well as maintenance standards for play structure and play areas. It is essential that ongoing evaluation and maintenance of play equipment and play areas be calculated by the appropriate authority. (See Canadian Standards Association, A Guideline on Children's Playspaces and Equipment)



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Municipal Policy

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Recreational Environmental Quality

MISSION STATEMENT

The City of Hamilton through the Department of Culture and Recreation will contribute to the Quality of Life by providing enhanced cultural and recreational opportunities for our citizens and tourists.

GOALS

- To support and develop volunteerism
- To program and operate facilities
- To optimize community resources
- To communicate and educate
- To forecast and evaluate our programs and services

PRINCIPLES

Public open spaces and parks presently play and will continue to play a major role in the setting and fulfilment of environmental quality goals in Canadian society. Hamilton believes in the World Conservation Strategy as an overall policy objective. Hamilton commits to the following principles:

1. The world is a global community.
2. Development should be sustainable in the long term.
3. The use of land and water for heritage appreciation is an excellent example of sustainable development.
4. Parks and other open spaces are critically important areas in which natural ecological processes can operate and play key roles in preserving genetic diversity.
5. The protection of environmentally sensitive lands through the application of government land use policy is important for the maintenance of

environmental quality.

6. All park land and private land must be thought of as a part of a larger, interconnected system.
7. Parks must serve as models of environmental management and provide environmental standards to which other lands can be compared.

POLICY STATEMENTS

The City of Hamilton will:

1. will encourage the preservation of natural environments where ecological processes function and evolve naturally.
2. encourage the establishment of places for environmental management techniques to be demonstrated and evaluated. These techniques can be grouped into four basic categories: planning, design, communication and monitoring (see Appendix One).
3. encourage the provision of a full range of leisure activities on a variety of continua such as: active to passive, consumptive to nonconsumptive, physical to contemplative, individual to group.
4. encourage the provision of a full range of recreational lands that provide a system with a diversity of ecological functions and leisure activities.
5. encourage the provision of public environmental education on the interrelationships between people and their environment.
6. encourage the identification of acceptable levels of ecological and social carrying capacity.
7. help ensure high levels of human

life quality through leisure activities in natural lands that fulfil functions such as stress reduction, solitude, aesthetics, social stimulation, active living, spiritual renewal and personal growth.

8. promote equitable access to outdoor recreation lands in relation to population concentrations and characteristics.
9. encourage interagency cooperation in the provision of open spaces and parks in order to provide maximum benefit with the available financial and human resources.
10. encourage allied organizations and individuals to have regard for the policies of the World Conservation Strategy in the planning and management of parks, open spaces and leisure activities.
11. educate the membership in the implications of this environmental quality policy on their day-to-day responsibilities.
12. support initiatives aimed at creating and expanding parks that have a goal of maintaining environmental quality.
13. set up liaison with federal, provincial and other municipal resource management, parks and recreation agencies.
14. promote the development of urban environmental policies in areas such as: urban forestry, adaptive use of storm water management systems, wetland protection, urban wildlife, the use of native plants in landscape management and reduction of biocidal chemical use.

DEFINITION

Environmental Quality

"to enhance the quality of life of all Canadians through the stimulation and advancement of national, provincial,

regional and municipal parks, recreation and leisure services, facilities and programs in Canada."

POLICY BACKGROUND

POLICY RATIONALE

Issues/Trends

The environment contains a myriad of living creatures, that interact with each other and with the physical conditions on which they all depend. High quality environmental conditions are those that are most suitable for all life and for its long term sustenance.

The International Union for the Conservation of Nature and Natural Resources, in concert with the World Wide Fund for Nature and the United Nations Environment Program, developed the World Conservation Strategy. This Strategy outlines the necessary human actions that must take place for the long term survival of human and other life forms on the earth.

The World Conservation Strategy suggests that there are three main objectives for all environmental management activities. These are:

1. To maintain essential ecological processes and life-support systems;
2. To preserve genetic diversity;
3. To ensure the sustainable utilization of species and ecosystems.

The world is a global community. The environmental policies implemented in Canada have an effect upon Canada and upon many areas elsewhere in the world.

In the past, humans have generally regarded themselves as the centre of their environment and have demanded much from it for their benefit. The exploitation of natural resources provided the basis for rapid economic growth, but not without the deterioration of environmental quality. Examples of some of the issues of environmental quality maintenance include:

- environmental pollution;
- the exhaustion of resources;
- health threats caused by environmental deterioration;
- the inability of the earth to support population growth;
- widespread ecological damage;
- climatic changes;
- the destruction of the ozone layer;
and

- the loss of cultural heritage.

In earlier times resource limitations governed human activity and numbers. Technology and energy advancements have enabled civilization to consume resources well beyond the normal carrying capacity of the environment. Many decisions were made with regard to only the short-term effects, and the problems listed above are evidence of the harm that can result from short term decision horizons. Hamilton desires that decision-makers who determine the use of resources consider the long-term effects. This is the goal of the environmental quality policy, to manage our environment for long-term, sustainable use.

The use of land and waters for heritage appreciation is one of the best examples of sustainable development available in our society.

Parks and other open spaces are critically important areas in which natural ecological processes can operate. They are important places in which people can experience nature and learn about themselves in a healthful and appreciative manner. Many parks play key roles in fulfilling the World Conservation Strategy objective of preserving genetic diversity. For some endangered species, parks are the only place of refuge remaining in Canada.

APPENDIX ONE

ENVIRONMENTAL MANAGEMENT TECHNIQUES

The following environmental management techniques provide the detail necessary for a fuller understanding of the implications of environmental quality policies. The use of the principles are necessary for a comprehensive environmental quality agenda in parks and recreation in Canada. To communicate the scope of these techniques, they have been divided into four categories: environmental planning, design, communication and monitoring. The use of categories should not detract from the recognition of the interrelatedness of all of the techniques. The techniques are adapted from Dorney (1989).

Each of the following items need to be considered by those managers who play a role in determining land, recreation and resource policies. The manager will be faced with the task of making professional judgements on each item. High levels of information are desirable, but not necessary for decision-making action. It is most important that the manager recognize that these issues are of significance and should be part of the background to environmen-

tal management decisions.

A review of the issues highlighted by these points can help outline the implications of the approved CP/RA environmental quality policies.

ENVIRONMENTAL PLANNING

- identify amenity/disamenity resources
- identify institutional capability to implement policies
- understand historical ecology
- inventory environmental resources and update data regularly
- understand species population dynamics
- map biological productivity
- determine ecosystem stability, resiliency, diversity of relationships, feedback systems
- maintain maximum flexibility and reversibility of decisions
- understand species population dynamics
- determine carrying capacity
- undertake environmental protection planning
- plan for sustained yields

DESIGN

- ensure land use compatibility of recreational activities
- identify trans-boundary linkages across open spaces
- identify importance of land units to wildlife in parks
- identify areas serving landscape protection function
- identify areas offering opportunities for restoration
- identify hazardous areas
- select low risk designs
- design and implement low maintenance landscape systems

COMMUNICATION

- identify community values towards conservation and outdoor recreation
- develop strategies to alter values towards management of natural environments
- identify symbolic landscape features
- develop educational approaches to tell people about policies

- map landscape capabilities and communicate these to decision makers
- understand cultural links between land and local peoples
- establish economic values of open spaces
- encourage public participation in goal setting
- develop staff expertise in the area of environmental quality
- incorporate environmental quality into official plans, park master plans and recreation policies

MONITORING

- identify the species that indicate environmental quality
- evaluate impacts of new technology on open spaces
- develop monitoring capability
- assess the environmental impact of new projects
- specify environmental protection measures

APPENDIX TWO

DEFINITIONS OF TERMS

CONSUMPTIVE USE

The use of nature in such a way that permanent loss or change occurs.

ENVIRONMENTALLY SENSITIVE AREA

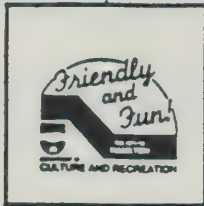
An area of land and/or water that has features of biological and/or geological significance.

SUSTAINABLE DEVELOPMENT

Development that meets the needs of the present without compromising the ability of future generations to meet their own needs.

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The Corporation of the City of Hamilton
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Municipal Policy

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Recreation and the Arts

MISSION STATEMENT

The City of Hamilton through the Department of Culture and Recreation will contribute to the Quality of Life by providing enhanced cultural and recreational opportunities for our citizens and tourists.

GOALS

- To support and develop volunteerism
- To program and operate facilities
- To optimize community resources
- To communicate and educate
- To forecast and enhance our programs and services

PRINCIPLES

The arts are an important component of the lifestyle of all Canadians. The arts contribute directly to the quality of life and economics of municipalities and Canadians, consequently, the arts have a significant bearing on parks and leisure services.

1. That all Canadians have the right to enjoy and participate in a wide range of art activities.
2. That all Canadians benefit from the arts either directly through their own enjoyment and participation or indirectly through the arts enhancement of their community.
3. That the arts have an important role to play in the economic development of a community and therefore should be integrated in the overall economic, social and cultural policies of the community.
4. That the arts have an intrinsic value in developing and nurturing creativity both within individuals and col-

lectively within municipalities.

5. That the arts should be an integral part of public parks, leisure facilities, programs and community life.
6. That if municipalities want to maintain a sense of direction and balanced growth of their community life, the arts must be part of the comprehensive municipal plan.
7. That municipalities, educational institutions, the private and public sectors should be encouraged and assisted to meet and gain understanding of the arts and the needs of each other.
8. That promoting and catering to the arts is a legitimate way for parks and leisure service providers to earn revenues which can support further enhancement of the arts or other public services.
9. That all Canadians have the right to arts education.

POLICY STATEMENTS

The City of Hamilton will:

1. acknowledge and promote the importance of the arts to the quality of life of Hamiltonians and recognize that there is a role for the recreation authority in the development and support of the arts at the provincial and local levels.
2. encourage Provincial Associations to adopt this policy to achieve these policy statements.
3. recognize that it has an advocacy role in regard to the arts at the municipal level.
4. encourage a greater knowledge of the needs and concerns expressed by the local level to develop their

own policy objectives and to develop administrative and funding structures to support development of the arts locally on an ongoing basis.

5.
 - a) ensure the availability and accessibility of the arts within the community;
 - b) encourage and promote participation in the arts;
 - c) promote a balanced development of professional and amateur activities in the arts;
 - d) promote diversity in the artistic life of the community;
 - e) promote excellence, innovation and high degree of activity; and
 - f) ensure the availability and accessibility of leadership training and staff development to address the five points above.
6. recognize the contribution of local non-profit arts organizations in providing cultural opportunities in Canadian communities, and encourage recreation departments to work co-operatively with these organizations to provide a balanced cultural program.
7. encourage the inclusion of the arts in all relevant municipal services. This may take form in the landscape design, community planning, transportation and civic promotion.
8. continue to examine present funding to the arts and develop criteria that provides adequate levels of support to meet the needs of both amateur and non-profit professional arts activities within the community.
9. encourage recreation education programs in universities and colleges to broaden their area of study to include issues of the arts.
10. endorse education in the arts at the primary and secondary levels and encourage affiliates and members to initiate discussions with Provincial Ministers of Education to review

the impact of funding cutbacks on arts education.

11. recognize the need to include content on the arts in its publications, educational activities and program content.
12. ensure adequate and suitable arts opportunities are available to specifically meet the needs of the community.
13. encourage co-operative/joint ventures when considering arts facility development.
14. recommend that study and investigation of the implications of user-support be undertaken prior to implementation of user-fees for arts facilities.
15. encourage and support co-operation and communications among groups and agencies involved with the arts.

POLICY BACKGROUND

POLICY RATIONALE

In 1980, the Federal Culture Review Committee (Applebaum-Hebert Study) stimulated thought and discussion on the arts in Canada. The Canadian Parks/Recreation Association (CP/RA) responded and further resolved to develop a policy statement concerning the arts and recreation. In developing this policy, the Canadian Parks/Recreation Association recognizes that there is a role for the recreation authority in the development and support of the arts at the municipal level.

Support for the arts can be argued on the basis that the arts contribute to the economy both directly through the employment of artists and indirectly attracting both tourists and spectators who spend entertainment dollars. Another argument for supporting the arts is the arts' intrinsic value to develop and nurture creativity both within an individual and collectively within a community or region. The Canadian Parks/Recreation Association endorses the view that the arts are an important and necessary ingredient for a balanced and fruitful lifestyle for Canadians and as such merit support by municipalities.

Trends indicate that interest and participation in various art forms will accelerate in the next 10-20 years. Studies have shown that there is a strong correlation between demand for arts activities, and four particular socio-economic factors: age, education, income and the changing role of women in society. Canadians are aging as a population, are becoming better educated and are

enjoying continued high levels of discretionary income. As well, more women are entering the labour force and subsequently influencing the nature of traditional community services such as recreation. The result of these combined factors will be higher projected participation rates in the arts and demands for services.

According to a 1979 leisure study by Statistics Canada, museum and art gallery visits are expected to increase about 80% faster than population growth. Visits to libraries and book-stores, attendance at live theatre, and reading are expected to increase about 50% faster than population growth. Viewing television, attending sports events, and attending movies are expected to grow at a slower rate than population.(1)

Within the past 15 years, municipal recreation departments have begun to appreciate the more aesthetic side of the leisure services delivery. Some Communities have full time recreation staff working the arts, some provide grants to arts organizations, while others support art facilities and assist local arts councils. At best cultural development has been sporadic and difficult as municipalities and other levels of government struggle with arts programs, policies and facility development in their region.

DEFINITIONS

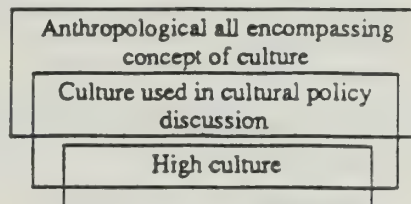
Two terms needing definition are "culture" and "art". Kando's address in UNESCO in 1978 is a useful beginning:

"We begin with concepts of culture, of which we must briefly present three definitions?"

1. By and large, social scientists have adopted an all-encompassing anthropological definition of culture...belief, art mores, law, custom and any other capabilities and habits required by man as a member of society.
2. On the other hand, there is the idea of Culture with a capital C, which tends to refer to "that which is excellent in the arts, manners, etc."...in sum, high culture, or as some evaluate it, elite culture.
3. The scholarly discussion of cultural policy uses a concept of culture that is neither the first nor the second one presented, but perhaps something like the following: All the artistic and many of the (other)

recreational activities of society. This conception of culture is not as large as the first, anthropological one, but not as limited as the second, high cultural one."(2)

The following figure illustrates these three overlapping concepts of cultural.



In Canada, what is considered one part of "culture" has varied. The Federal Cultural Policy Review Committee concentrated on the performing arts, visual arts, literature, heritage resources, knowledge and information resources, and cultural industries. The Canadian Conference of Arts, however, works in the context of the performing arts, writing, visual arts and crafts, cultural industries and environmental arts.

At the local level, the Scarborough Arts Policy made a significant observation in this definition dilemma:

"In general, the arts are delineated much more broadly at the community level than they are at the provincial or federal level. While these differences often exist for funding reasons, they have important policy implications. In fact they affect the whole purpose, character, and direction of arts development at the community level. At this level, it is the totality of artistic activity which is important, ranging, as it does, all the way from the novice and the layman to the most recognized and accomplished. Clearly, one of the crucial challenges facing community arts policy is to stimulate development of all the arts at all levels of activity."(4)

For the purposes of this policy, "arts" shall be considered to be the visual, performing and literary arts, crafts and heritage arts, recognizing that the breadth and depth of these will vary with the uniqueness of every municipality.

The arts are increasingly important to the social fibre of Canadian communities. Experiences in the arts can help individuals re-discover themselves and understand their relationship within a family and community. This along with increased or decreased leisure time, increased mobility, decreased job satisfaction, higher levels of education and the need for self-expression will generate demands for cultural programs and services. Traditional recreation practice and philosophies will be chal-

lenged by these new needs.

If communities are to maintain their own sense of direction they must include the arts in their global municipal vision. The arts should become an integral part of a comprehensive recreation plan in order to ensure orderly growth. Through careful examination of the needs of artists, and potential users of artistic resources and programs, municipalities can develop new services and ensure accessibility to existing ones.

Today as community leadership is being challenged to develop a more humanistic social and urban environment, the arts become an increasingly important factor in the liveability of our cities. Efforts should be made to integrate the arts in the broader areas of municipal concern such as building design, landscaping and community planning. Recreation authorities can assume a leadership role in making the arts an integral part of community life.

As demand accelerates, clearly a number of issues must be addressed by municipalities in terms of the arts.

1. Lack of Policies and trained personnel to promote and develop participation and services of the arts.
2. Difficulty in assessing the needs of both the professional and amateur arts by civic government.
3. Lack of municipal support for community arts groups in organizational and leadership development.

Municipalities need to acquire greater knowledge of local concerns in the arts and undertake planning for the arts in a manner similar to other services.

Municipal Funding for the Arts

The bulk of funding for arts activities has historically been left to the federal and provincial governments. Municipalities faced with more limited sources of taxation, have not been significant sources of financial support for artistic activities at the local level. Figures released in 1981 by the Canadian Conference of the Arts for a selected number of Canadian communities showed the per capita spending in the arts ranged from \$.05 to \$5.54. (7) In a subsequent report completed by the Canadian Conference of the Arts in 1987, the per capita spending in 1985 in the arts for municipalities of over 50,000 population ranged from \$.01 to \$10.00 (8)

In addition to limited taxation powers, another problem facing municipalities is a lack of criteria for grants to arts

organizations. Staff often lack the expertise to provide background informed recommendation on requests for funds.

As growth occurs, the problem of financial responsibility for the arts becomes even greater and will be one of the most pressing issues to be resolved by municipal governments throughout Canada.

Facility Development

Municipalities have a major role in arts facility development in their communities. Of the three levels of government, local government is best suited to provide all citizens with opportunities to enjoy and have access to the arts. Since municipal governments reflect local interest and attitudes, they have the responsibility to ensure that adequate, suitable arts facilities are available to specifically meet the needs of the community.

In developing facilities, municipalities should evaluate the capital expenditures and the long term operation and maintenance costs in order to ensure that available local resources will not be overburdened.

For the master plan and feasibility study to be most effective, citizen participation is required. The planning should be a co-operative, co-ordinated and collaborated approach involving the political, community and artistic interests.

This co-operation, co-ordination and collaboration should carry over into the construction and operation of arts facilities and the delivery of programs.

Another consideration facing municipalities is the need to define and meet technical requirements and design guidelines for arts facilities. Provision for persons with disabilities is an important design and strongly endorsed by the Canadian Parks/Recreation Association.

Arts facilities should be planned and designed to be sufficiently flexible and adaptive so as to allow for individual, group, community needs and preferences.

During times of economic restraint, local governments seek user support for facility operation and maintenance.

In the broader context of the environmental concerns of a municipality, the arts too can play an important part. Municipalities can improve the aesthetics of publicly owned buildings through the purchase or rental of artwork.

Education, the Arts and Recreation

In the 1980's, municipalities and in particular the recreation authority, will need to come to grips with the problem of hiring or training qualified staff who understand the needs and methodologies of a wide variety of arts disciplines.

The question of educating the recreation practitioner to deal with the arts needs to be addressed by the universities and colleges in terms of the provision of short-term, intensive workshops and institutes in the arts.

Federal and Provincial Agencies

Having addressed the issues of the arts at the municipal level, it is important to examine the role of the national association in terms of initiatives on behalf of its membership.

At the federal level, the Department of Communications, the Canada Council and Department of Secretary of State have areas of responsibility related to the arts. CP/RA needs to open dialogue with the appropriate officials to present the problems and opportunities as they are currently perceived and to establish for the Association a consultative role in matters as they effect the development of the arts at the municipal level. It is particularly critical that this initiative be taken in the short term since one of the recommendations of the Applebaum Commission was that the federal government expand its role in support of community arts activities. (page 5, 12, 55, 97, 144, 146, 155, 159-160(9). How this was achieved was not determined. CP/RA can and should develop appropriate strategies as a follow-up to the Applebaum Report.

REFERENCES

1. G. Picot, *The Changing Education Profile of Canadians*, Statistics Canada, Ottawa, 1979, figure 10.1
2. Thomas Kando, *Cultural Action and Cultural Free Enterprise*, Paper presented at the 9th World Congress of Sociology, Upsale, Sweden 1975, Page 2.
3. Thomas Kando
4. Paul Schaeffe, *An Arts Policy for Scarborough*, Scarborough, Ontario, 1983, Page 26.
5. David Silcox, *Report on Metropolitan Toronto's Support of the Arts*, Toronto, 1973, Introduction
6. Robert Bailey, *Rapport, The Arts People and Municipalities*, Toronto, 1978, Page 4.
7. Joan Hornehan, *Municipal Spending & the Arts*, Canadian Conference of the Arts, Ottawa, 1981, Page 3.
8. Juri Zuzanek, *Municipal Support for the Arts*, Canadian Conference of the Arts, Ottawa, May 1987.
9. Harry Hillman Chartrand, *The Arts and Local government in the Post-Modern Economy*, a research monograph presented to the 1987 Annual Conference of the Canadian Conference of the Arts, Calgary, Alberta, May 1987.

Arts Advisory Sub-Committee

Guidelines for Members

5.1

I. Roles and Responsibilities

- 1.0 The composition of the Arts Advisory Sub-Committee will attempt to reflect the broad spectrum of arts interests in the community, including but not limited to, theatre, dance, music, literature, the visual arts and mixed media disciplines.
- 2.0 Members are expected to share their skills and expertise as concerned volunteers.
- 3.0 The Arts Advisory Sub-Committee may provide representatives to sit on other civic Committees and external bodies concerned with the arts.
- 3.1
 - 1) These representatives shall be selected by the Sub-Committee as a whole.
 - 2) These representatives shall present regular reports to the Sub-Committee concerning Committee activities.
 - 3) All members are expected to sit upon various internal and external Committees, as required.

* 4.0 The Chairperson, or in the absence of the Chairperson, the Vice-Chairperson shall act as the spokesperson for the Arts Advisory Sub-Committee. The Chairperson may delegate this authority if it is deemed appropriate, due to another member's greater expertise or interest in an issue or due to the absence of the Chairperson. The Chairperson shall report to the Parks and Recreation Committee.

II. Guidelines for Conduct of Members

Sub-Committee Members shall:

- * 1.0 Conduct themselves in such a manner whereby the reputation and standing of the Art Advisory Sub-Committee is upheld and enhanced.
- 2.0 Regard as confidential all information contained in documents relating to applications for grants submitted by artists and arts organizations to the City Treasury Department.
 - 3.0 Disclose a conflict of interest in any matter that may be presented to the Sub-Committee and abstain from discussion or voting in such matters.
- * 4.0 Obtain Sub-Committee or staff approval prior to making any verbal or written public statement which purports to be the view of the Sub-Committee.

- 4.1 Personal views shall be acknowledged as such.
- 5.0 Obtain prior approval from the Sub-Committee, before initiating or offering the tacit or active support of the Sub-Committee to any project which would involve the Sub-Committee, or a Department of the Corporation of the City of Hamilton.
- 6.0 Endeavour to attend all regularly scheduled meetings and advise the Secretary when unable to do so. Members will be requested to resign in the event that:
 - i. three consecutive meetings are missed
 - ii. a majority of meetings throughout the year are missed.

III. Guidelines for Meetings

- 1.0 The Sub-Committee will be composed of eleven citizen members, plus two representatives of City Council.
- 1.1 A term will extend from January 1 of the first year to December 31 of the third year.
- 1.2 Notice for new members will be posted in the Hamilton Spectator in October, for appointment by the Parks and Recreation Committee in November/December.
- 1.3 In the event that a vacancy exists before a term has ended, the Sub-Committee may recommend a replacement to the Parks and Recreation Committee.
- 2.0 Meetings of the Sub-Committee will be scheduled on a monthly basis.
- 2.1 Additional or alternate meetings may be held at the discretion of the Chair.
- 3.0 A record of Meetings will be kept by a representative of the City Clerk, acting as Secretary.
- 4.0 Officers of the Sub-Committee (Chairperson, Vice-Chairperson, Sub-Committee Chairpersons) will be elected, by secret ballot, at the first meeting of the Sub-Committee held at the beginning of a new term of service.
- 5.0 The Chairperson will meet with the Arts Co-ordinator and Secretary prior to each regular meeting to review agenda items and determine the necessity for meeting.
- 6.0 A quorum shall consist of a simple majority of the total members.
- 6.1 If within 30 minutes of the time called for the meeting, there is no quorum, the meeting will stand adjourned, pending the next regular meeting or call of the chair.

- 7.0 Only members present at the meeting will vote. If a conflict of interest exists involving a member, that member will declare a conflict and refrain from discussion and voting.
- 8.0 Members who make a motion will provide a written copy of their motion to the Secretary, by the end of the meeting. (Municipal Handbook sec. 9 (1)).
- 9.0 The Rules of Order of the Sub-Committee will, as far as practicable, follow those of City Council. (Municipal Handbook sec. 33 (50, secs. 8-29).
- 10.0 General Meetings of the Sub-Committee will open to the public.
- 11.0 Amendments to the Mandate or Guidelines for Members shall be proposed, in writing, and circulated among the members, in advance of the next scheduled meeting.
- 12.0 To ensure its relevance, the Mandate should be reviewed every three years.

IV. Education and Training

- 1.0 Members should receive a Manual of politics and procedures, a recent copy of the Municipal Handbook, and a copy of "Policy For The Arts".
- 2.0 Subject to the relevance and availability of funds, a representative of the Sub-Committee should attend an arts-related workshop or conference, held within reasonable driving distance.
- 2.1 Member delegates will be expected to provide a written summary for distribution among staff and Sub-Committee members.
- 3.0 New items for discussion should be brought to the attention of the Chairperson and Secretary, prior to a meeting, so as to begin any required research and provide accurate information for the meeting.

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CSIPIA
1992



Urban Municipal Collection
2nd Floor
Hamilton Public Library

J.J. SCHATZ
CITY CLERK

THE CORPORATION OF THE CITY OF HAMILTON

OFFICE OF THE CITY CLERK
71 MAIN STREET WEST
HAMILTON, ONTARIO L8N 3T4

TEL: 546-2700
FAX: 546-2095

1992 June 2nd

NOTICE OF MEETING

ARTS ADVISORY SUB-COMMITTEE

**TUESDAY, 1992 JUNE 9TH
12:00 O'CLOCK NOON
ROOM 233, CITY HALL**

URBAN MUNICIPAL
JUN 15 1992
GOV. DOCUMENTS

A handwritten signature in cursive script that reads "Susan K. Reeder".

Susan K. Reeder, Secretary
Arts Advisory Sub-Committee

NOTE: If you are unable to attend the meeting, please notify the Secretary at 546-2753 at least 24 hours in advance, in order to ensure that enough members are present to form a quorum. The City Clerk's Department will no longer be conducting phone polls prior to meetings.

A G E N D A

1. Minutes of the regular meetings held Tuesday, 1992 April 28th and Tuesday, 1992 May 5th.
2. Review of the Document "Policy for the Arts". (no copy)

(Note: Members are requested to bring their copy of this Report to the meeting. If there is a problem please contact the Sub-Committee Secretary. It is anticipated that this review will encompass a number of meetings and members are requested to familiarize themselves with the contents of this Policy).

3. Request from the Parks and Recreation Committee for review, amendments and additional information on Municipal Policy "Draft Documents" - particularly the section entitled "Recreation and the Arts".
4. Evaluation Discussions. (no copy)
 - 4.1 Public Art Symposium.
 - 4.2 Arts Awareness Week.
5. Establishment of a 1993 Arts Awareness Week Planning Task Force. (no copy)
6. Chairperson's Report. (no copy)
7. Arts Co-Ordinator's Report. (no copy)
8. Other Business.
9. Adjournment.

Tuesday, 1992 April 28
12:00 o'clock noon
Room 233, City Hall

The Arts Advisory Sub-Committee met.

There were present: Carmen Nemeth, Chairperson
Janna Malseed, Vice-Chairperson
Joe Gaul
Robert Challe
Irene Sushko
Glen Mallory
Vitek Wincza

Regrets: Mayor Robert M. Morrow - City Business
Alderman Kiss - City Business
Chuck Renaud
Delores Prendergast

Absent: Bob Mason
Jessica Davenport

Also present: Mary Berryman, Hamilton & Region Arts Council
Cheryl York, Arts Co-Ordinator
Shari Johnson, Culture and Recreation Department
Joan Rapsavage - Representative, Parks and Recreation
Advisory Sub-Committee
Susan K. Reeder, Secretary

A G E N D A

1992 ARTS AWARD RECIPIENT

The Committee met for the purpose of receiving nominations for the 1992 Arts Award.

The Committee was in receipt of a nomination for Mr. James Strecker. Ms. Mary Berryman of the Hamilton & Region Arts Council submitted this nomination and was in attendance to speak to this. The Committee then agreed to take this information under advisement.

The Committee was in receipt of a nomination for Mr. Michael Adkins, submitted by Terry Tobin. Carmen Nemeth spoke to this nomination.

The Committee was in receipt of a nomination for Chuck Renaud submitted by Shirley Forsyth. The various members of the Committee spoke to this nomination.

A secret ballot was then conducted and while the votes were being counted, the Committee proceeded with the following:

INFORMATION HAND-OUTS

The Committee was in receipt of a programme of events for the festivities marking the 100 Years of Ukrainians in Canada.

The Committee was also in receipt of information on the official opening and exhibit of the recent work of Robert Mason - "Romantic Geometry" being held 1992 May 3 - May 24, at the Grimsby Public Art Gallery.

PRESENTATION - ARTS AWARD

Some discussion ensued on the programme for the presentation of the 1992 Arts Award and it was indicated that this event will be held outside of City Hall during the Proclamation Ceremony. It was also indicated that members should be encouraged to start thinking now about nominations for the 1993 Arts Awards.

ANNOUNCEMENT - 1992 ARTS AWARD RECIPIENT

The Secretary announced that upon the count of ballots that Mr. James Strecker will be presented with the 1992 Arts Award.

It was agreed that this decision should remain confidential at this time until it is presented to the Parks and Recreation Committee and Council for final approval.

NEXT AGENDA ITEM

Joe Gaul asked that for the next regular meeting of the Sub-Committee, that the issue of the official spokesperson for the Sub-Committee to the media be addressed.

NEXT REGULAR MEETING

It was confirmed that the next regular meeting of the Arts Advisory Sub-Committee would be held on Tuesday, 1992 May 5 at 12:00 o'clock noon.

ADJOURNMENT

There being no further business, the meeting then adjourned.

Taken as read and approved,

CARMEN NEMETH, CHAIRPERSON
ARTS ADVISORY SUB-COMMITTEE

Susan K. Reeder
Secretary
1992 April 28

Tuesday, 1992 May 5
12:00 o'clock noon
Room 219, City Hall

The Arts Advisory Sub-Committee met.

There were present: Carmen Nemeth, Chairperson
Janna Malseed, Vice-Chairperson
Joe Gaul
Chuck Renaud
Robert Challe
Vitek Wincza
Delores Prendergast
Jessica Davenport

Regrets: Mayor R. Morrow - City Business
Alderman M. Kiss - City Business
Glen Mallory
Irene Sushko

Absent: B. Mason

Also present; Joan Rapsavage - Representative, Parks and Recreation Advisory Sub-Committee
Cheryl York, Arts Co-ordinator
Shari Johnson, Culture and Recreation Department
Susan K. Reeder, Secretary

A G E N D A

1. Minutes

The Sub-Committee was in receipt of the minutes of its regular meeting held on Thursday, 1992 April 2nd.

One amendment was made to Page 3 of the minutes with respect to the Information Status Report on the Draft Public Art Policy, namely that the recommendation contained in the last paragraph of that section should be amended to read:

That the Art in Public Places Policy Steering Committee be advised that a Public Meeting of the Arts Advisory Sub-Committee must be included in the time frame prior to the draft document being forwarded to the Parks and Recreation Committee for approval.

2. Establishing liaison relationships with the Arts Community.

The Sub-Committee was in receipt of an information report from the Director of Culture and Recreation entitled "Communications Structures/City and other Arts organizations". This information report was requested by the Sub-Committee at its recent meeting in order that there could be an understanding of the liaison relationships which presently exist between the City and the Arts Community. The Sub-Committee agreed to receive this document for information.

Following this, general discussion then ensued on the need to evaluate the past efforts of the Sub-Committee and to set goals for the next 3 years of the Sub-Committee's Term of Office.

It was agreed that members of the Sub-Committee should review the last 3 years work as well as the Arts Policy for further discussion at the next meeting of the Sub-Committee.

It was agreed that over the next 4 to 6 meetings that this issue would be discussed. It was agreed that the Arts Co-ordinator would verbally report at these meetings on the history of what has been done to date and what is no longer relevant. As well the discussions will encompass consideration of how Hamilton should develop its Arts approach over the next 5 years.

The Arts Co-ordinator advised the Sub-Committee that the Draft Municipal Policy can be used as a comparison to the present Policy for the Arts.

The Arts Co-Ordinator further advised that the Regional Municipality of Hamilton-Wentworth has formed a Task Force which is looking at cultural issues. She added that Trevor Hodgson and Marilyn Havelka serve on that Task Force and that for a future meeting they could be requested to come and speak to the Sub-Committee on this Task Force.

3. The 1992 Meeting Schedule

It was agreed that the June and July meeting for the Arts Advisory Sub-Committee would be held the second Tuesday of each month.

Secretary's Note: Following the meeting, the Manager of Cultural Services requested that the August to December meetings of the Arts Advisory Sub-Committee be held the first Tuesday of the month, in order that they not conflict with the Hamilton Historical Board meetings, which would allow her to be in attendance at both meetings under her areas of responsibility. The Chairperson has agreed to this revision.

4. Municipal Policy "Draft Documents"

The Sub-Committee was in receipt of correspondence forwarded to them from the Secretary of the Parks and Recreation Committee dated 1992 April 28, respecting the Municipal Policy "Draft Documents", respecting the following:

Recreation the Disabled Person
Active Living
Recreation and Aging Population
Family Leisure
Children's Play
Recreation Environment Quality
Recreation and the Arts

This correspondence requested on behalf of the Parks and Recreation Committee that the Arts Advisory Sub-Committee review, amend and provide additional information with respect to these documents, in particular "Recreation and the Arts".

It was agreed that this matter would be **tabled** until the next meeting of the Sub-Committee, in order that members could have more opportunity to review these documents and come prepared to the next meeting to finalize the Sub-Committee's submission back to the Parks and Recreation Committee.

5. Assignment of official spokesperson for the Arts Advisory Sub-Committee.

This item appeared on the Agenda as a request from the last Sub-Committee by Mr. Joe Gaul, that this item be addressed.

The Committee was in receipt of a copy of the Guidelines for Members and attention was drawn to Section I. (4.0) - Rules and Responsibilities which reads as follows:

The Chairperson, or in the absence of the Chairperson, the Vice-Chairperson shall act as the spokesperson for the Arts Advisory Sub-Committee. The Chairperson may delegate this authority if it is deemed appropriate, due to another member's greater expertise or interest in an issue or due to the absence of the Chairperson. The Chairperson shall report to the Parks and Recreation Committee.

Some discussion ensued on this and it was re-confirmed that the Chairperson is the official spokesperson for the Sub-Committee but that if any member of the Sub-Committee chooses to speak to the media that it is inherent upon them to make it very clear that they are speaking on their own behalf and not as a representative of the Arts Advisory Sub-Committee.

6. Arts Co-Ordinator's report.

The Arts Co-Ordinator indicated that the recommendation of the Sub-Committee to award the 1992 Arts Award to James Strecker was approved by the Parks and Recreation Committee.

She indicated that the Public Arts Symposium being held 1992 Saturday May 30 is progressing well and invited all members of the Sub-Committee to attend as hosts. She further added that registration forms should be returned as quickly as possible and that no charges apply for members of the Sub-Committee.

7. Chairperson's Report.

The Chairperson provided an up-date on the Arts Awareness Press Conference at the "Texas Border" and indicated that about 30 media were in attendance at that event.

Some discussion then ensued with respect to the budget for the Arts Awareness Week along with other general discussion on the programming.

It was suggested by the Arts Co-Ordinator that following the Arts Awareness Week that an evaluation discussion could be held on its effectiveness.

It was also agreed that for the next meeting, that a Task Force be set up to arrange the 1993 Arts Awareness Week and that this Task Force look at the various programming for the week as well as submitting a requested budget for the 1993 Current Budget.

Ukrainian Celebration

The Chairperson spoke to the Sub-Committee with respect to one of the events being planned for the Ukrainian Celebrations, in particular the Piano Duet Team performing at Hamilton Place on May 15, and encouraged support of the members to attend. Mr. Chuck Renaud also endorsed these pianists and indicated that he had arranged for them to perform at a concert several years ago.

Vitek Wincza advised the Sub-Committee that he had recently been invited to speak at a Provincial Forum on Artists and that he is awaiting that final report and will make that information available to members of the Sub-Committee.

The Arts Co-Ordinator spoke to the Sub-Committee with respect to the Arts and the City's Regional Clinic and advised that a large Hamilton group attended and were able to arrange to have the Fall (1992 October) Regional Clinic held in Hamilton.

The Arts Co-Ordinator advised that she will be taking a report to finalize this hosting of the Clinic to the next Parks and Recreation Committee for approval.

It was indicated to the Committee that Alexanians is sponsoring a symposium for Arts Funding on 1992 May 27 at the Connaught Hotel at a cost of \$60.00 to be held from 8:30 o'clock a.m. until after 2:00 o'clock p.m.

The Sub-Committee discussed this matter at some length and approved the following:

- (a) That the Chairperson and one other member, or their delegates, be authorized to attend the Alexanians' Symposium on behalf of the Arts Advisory Sub-Committee; and,
- (b) That the Arts Co-Ordinator derive the funds from the approved Budgets for the Arts in the Culture and Recreation Department.

It was agreed that those persons who attend this symposium should report back to the next meeting of the Sub-Committee.

Chuck Renaud spoke to the Sub-Committee with respect to the petition against Violence by C.A.V.E.A.T. being co-ordinated by Mrs. de Villiers and indicated that he will be circulating it to all Arts Groups members and asked that members of the Sub-Committee consider signing this very worthy petition.

Adjournment

There being no further business, the meeting then adjourned.

Taken as read and approved,

CARMEN NEMETH, CHAIRPERSON
ARTS ADVISORY SUB-COMMITTEE

Susan K. Reeder
Secretary
1992 May 5

CORPORATION OF THE CITY OF HAMILTON

MEMORANDUM

3.

TO: Mrs. Susan K. Reeder, Secretary
Arts Advisory Sub-Committee

YOUR FILE:

APR 30 1992

FROM: Mr. Kevin C. Christenson, Secretary
Parks and Recreation Committee

OUR FILE:

PHONE: 546-2728

SUBJECT: MUNICIPAL POLICY "DRAFT DOCUMENTS"

DATE: 1992 April 28

Sub-joined for your information and appropriate action is a recommendation on Municipal Policy "Draft Documents" that the Parks and Recreation Committee approved to receive at its meeting held 1992 April 21.

"That the Parks and Recreation Committee receive the following policy papers on Municipal Policy "Draft Documents":

Recreation the Disabled Person
Active Living
Recreation and Aging Population
Family Leisure
Children's Play
Recreation Environment Quality
Recreation and the Arts

and refer to the Parks and Recreation Citizen's Advisory Sub-Committee and the Arts Advisory Sub-Committee for review, amendments and additional information, prior to the adoption process by the Department of Culture and Recreation, the Parks and Recreation Committee and City Council."

[Handwritten signature]

"Tabled" at 1992 May 5th meeting
to allow more opportunity for
review.

2(B)(iv)

CITY OF HAMILTON
- RECOMMENDATION -

DATE: 1992 April 10

REPORT TO: Mr. Kevin Christenson, Secretary
Parks and Recreation Committee

FROM: Mr. Bob Sugden
Director of Culture and Recreation

SUBJECT: Municipal Policy "Draft" Documents

RECEIVED

APR 13 1992

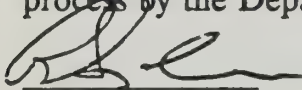
CITY CLERKS

RECOMMENDATION:

That the Parks and Recreation Committee receive the following policy papers:

Recreation The Disabled Person
Active Living
Recreation & Aging Population
Family Leisure
Children's Play
Recreation Environmental Quality
Recreation and the Arts

and refer to the Parks and Recreation Citizen's Advisory Committee and the Arts Advisory Committee for review, amendments and additional information, prior to the adoption process by the Department, the Committee and City Council.

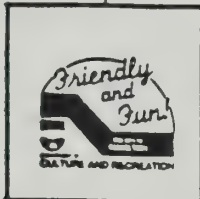


Robert Sugden

FINANCIAL/STAFFING/LEGAL IMPLICATIONS: N/A

BACKGROUND:

- o The Department of Culture and Recreation has been working on Municipal Policy Statements since the Vision 2000 Report and has been collaborating with the Canadian Parks and Recreation Association and the Society of Directors of Municipal Recreation of Ontario, to produce these draft Reports.
- o These Policy Statements will give direction to the approach taken on the various emphasis areas.
- o Other Policy Papers will be completed by June on Special Events, Voluntarism and Cultural Diversity.



The Corporation of the City of Hamilton
Department of Culture and Recreation

Municipal Policy

recognizing the initiatives of the Canadian Parks/Recreation Association
with the Society of Municipal Directors of Recreation of Ontario

Recreation and the Arts

MISSION STATEMENT

The City of Hamilton through the Department of Culture and Recreation will contribute to the Quality of Life by providing enhanced cultural and recreational opportunities for our citizens and tourists.

GOALS

- To support and develop volunteerism
- To program and operate facilities
- To optimize community resources
- To communicate and educate
- To forecast and enhance our programs and services

PRINCIPLES

The arts are an important component of the lifestyle of all Canadians. The arts contribute directly to the quality of life and economics of municipalities and Canadians, consequently, the arts have a significant bearing on parks and leisure services.

1. That all Canadians have the right to enjoy and participate in a wide range of art activities.
2. That all Canadians benefit from the arts either directly through their own enjoyment and participation or indirectly through the arts enhancement of their community.
3. That the arts have an important role to play in the economic development of a community and therefore should be integrated in the overall economic, social and cultural policies of the community.
4. That the arts have an intrinsic value in developing and nurturing creativity both within individuals and col-

lectively within municipalities.

5. That the arts should be an integral part of public parks, leisure facilities, programs and community life.
6. That if municipalities want to maintain a sense of direction and balanced growth of their community life, the arts must be part of the comprehensive municipal plan.
7. That municipalities, educational institutions, the private and public sectors should be encouraged and assisted to meet and gain understanding of the arts and the needs of each other.
8. That promoting and catering to the arts is a legitimate way for parks and leisure service providers to earn revenues which can support further enhancement of the arts or other public services.
9. That all Canadians have the right to arts education.

POLICY STATEMENTS

The City of Hamilton will:

1. acknowledge and promote the importance of the arts to the quality of life of Hamiltonians and recognize that there is a role for the recreation authority in the development and support of the arts at the provincial and local levels.
2. encourage Provincial Associations to adopt this policy to achieve these policy statements.
3. recognize that it has an advocacy role in regard to the arts at the municipal level.
4. encourage a greater knowledge of the needs and concerns expressed by the local level to develop their

own policy objectives and to develop administrative and funding structures to support development of the arts locally on an ongoing basis.

5.
 - a) ensure the availability and accessibility of the arts within the community;
 - b) encourage and promote participation in the arts;
 - c) promote a balanced development of professional and amateur activities in the arts;
 - d) promote diversity in the artistic life of the community;
 - e) promote excellence, innovation and high degree of activity; and
 - f) ensure the availability and accessibility of leadership training and staff development to address the five points above.
6. recognize the contribution of local non-profit arts organizations in providing cultural opportunities in Canadian communities, and encourage recreation departments to work co-operatively with these organizations to provide a balanced cultural program.
7. encourage the inclusion of the arts in all relevant municipal services. This may take form in the landscape design, community planning, transportation and civic promotion.
8. continue to examine present funding to the arts and develop criteria that provides adequate levels of support to meet the needs of both amateur and non-profit professional arts activities within the community.
9. encourage recreation education programs in universities and colleges to broaden their area of study to include issues of the arts.
10. endorse education in the arts at the primary and secondary levels and encourage affiliates and members to initiate discussions with Provincial Ministers of Education to review

the impact of funding cutbacks on arts education.

11. recognize the need to include content on the arts in its publications, educational activities and program content.
12. ensure adequate and suitable arts opportunities are available to specifically meet the needs of the community.
13. encourage co-operative/joint ventures when considering arts facility development.
14. recommend that study and investigation of the implications of user-support be undertaken prior to implementation of user-fees for arts facilities.
15. encourage and support co-operation and communications among groups and agencies involved with the arts.

POLICY BACKGROUND

POLICY RATIONALE

In 1980, the Federal Culture Review Committee (Applebaum-Hebert Study) stimulated thought and discussion on the arts in Canada. The Canadian Parks/Recreation Association (CP/RA) responded and further resolved to develop a policy statement concerning the arts and recreation. In developing this policy, the Canadian Parks/Recreation Association recognizes that there is a role for the recreation authority in the development and support of the arts at the municipal level.

Support for the arts can be argued on the basis that the arts contribute to the economy both directly through the employment of artists and indirectly attracting both tourists and spectators who spend entertainment dollars. Another argument for supporting the arts is the arts' intrinsic value to develop and nurture creativity both within an individual and collectively within a community or region. The Canadian Parks/Recreation Association endorses the view that the arts are an important and necessary ingredient for a balanced and fruitful lifestyle for Canadians and as such merit support by municipalities.

Trends indicate that interest and participation in various art forms will accelerate in the next 10-20 years. Studies have shown that there is a strong correlation between demand for arts activities, and four particular socio-economic factors: age, education, income and the changing role of women in society. Canadians are aging as a population, are becoming better educated and are

enjoying continued high levels of discretionary income. As well, more women are entering the labour force and subsequently influencing the nature of traditional community services such as recreation. The result of these combined factors will be higher projected participation rates in the arts and demands for services.

According to a 1979 leisure study by Statistics Canada, museum and art gallery visits are expected to increase about 80% faster than population growth. Visits to libraries and book-stores, attendance at live theatre, and reading are expected to increase about 50% faster than population growth. Viewing television, attending sports events, and attending movies are expected to grow at a slower rate than population.(1)

Within the past 15 years, municipal recreation departments have begun to appreciate the more aesthetic side of the leisure services delivery. Some Communities have full time recreation staff working the arts, some provide grants to arts, some provide grants to arts organizations, while others support art facilities and assist local arts councils. At best cultural development has been sporadic and difficult as municipalities and other levels of government struggle with arts programs, policies and facility development in their region.

DEFINITIONS

Two terms needing definition are "culture" and "art". Kando's address in UNESCO in 1978 is a useful beginning:

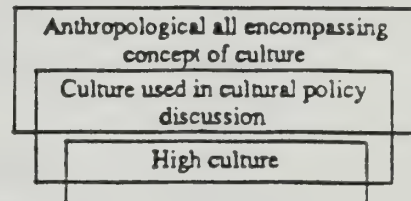
"We begin with concepts of culture, of which we must briefly present three definitions?"

1. By and large, social scientists have adopted an all-encompassing anthropological definition of culture...belief, art mores, law, custom and any other capabilities and habits required by man as a member of society.
2. On the other hand, there is the idea of Culture with a capital C, which tends to refer to "that which is excellent in the arts, manners, etc."...in sum, high culture, or as some evaluate it, elite culture.
3. The scholarly discussion of cultural policy uses a concept of culture that is neither the first nor the second one presented, but perhaps something like the following: All the artistic and many of the (other)

recreational activities of society.

This conception of culture is not as large as the first, anthropological one, but not as limited as the second, high cultural one."(2)

The following figure illustrates these three overlapping concepts of cultural.



In Canada, what is considered one part of "culture" has varied. The Federal Cultural Policy Review Committee concentrated on the performing arts, visual arts, literature, heritage resources, knowledge and information resources, and cultural industries. The Canadian Conference of Arts, however, works in the context of the performing arts, writing, visual arts and crafts, cultural industries and environmental arts.

At the local level, the Scarborough Arts Policy made a significant observation in this definition dilemma:

"In general, the arts are delineated much more broadly at the community level than they are at the provincial or federal level. While these differences often exist for funding reasons, they have important policy implications. In fact they affect the whole purpose, character, and direction of arts development at the community level. At this level, it is the totality of artistic activity which is important, ranging, as it does, all the way from the novice and the layman to the most recognized and accomplished. Clearly, one of the crucial challenges facing community arts policy is to stimulate development of all the arts at all levels of activity."(4)

For the purposes of this policy, "arts" shall be considered to be the visual, performing and literary arts, crafts and heritage arts, recognizing that the breadth and depth of these will vary with the uniqueness of every municipality.

The arts are increasingly important to the social fibre of Canadian communities. Experiences in the arts can help individuals re-discover themselves and understand their relationship within a family and community. This along with increased or decreased leisure time, increased mobility, decreased job satisfaction, higher levels of education and the need for self-expression will generate demands for cultural programs and services. Traditional recreation practice and philosophies will be chal-

lenged by these new needs.

If communities are to maintain their own sense of direction they must include the arts in their global municipal vision. The arts should become an integral part of a comprehensive recreation plan in order to ensure orderly growth. Through careful examination of the needs of artists, and potential users of artistic resources and programs, municipalities can develop new services and ensure accessibility to existing ones.

Today as community leadership is being challenged to develop a more humanistic social and urban environment, the arts become an increasingly important factor in the liveability of our cities. Efforts should be made to integrate the arts in the broader areas of municipal concern such as building design, landscaping and community planning. Recreation authorities can assume a leadership role in making the arts an integral part of community life.

As demand accelerates, clearly a number of issues must be addressed by municipalities in terms of the arts.

1. Lack of Policies and trained personnel to promote and develop participation and services of the arts.
2. Difficulty in assessing the needs of both the professional and amateur arts by civic government.
3. Lack of municipal support for community arts groups in organizational and leadership development.

Municipalities need to acquire greater knowledge of local concerns in the arts and undertake planning for the arts in a manner similar to other services.

Municipal Funding for the Arts

The bulk of funding for arts activities has historically been left to the federal and provincial governments. Municipalities faced with more limited sources of taxation, have not been significant sources of financial support for artistic activities at the local level. Figures released in 1981 by the Canadian Conference of the Arts for a selected number of Canadian communities showed the per capita spending in the arts ranged from \$.05 to \$5.54. (7) In a subsequent report completed by the Canadian Conference of the Arts in 1987, the per capita spending in 1985 in the arts for municipalities of over 50,000 population ranged from \$.01 to \$10.00 (8)

In addition to limited taxation powers, another problem facing municipalities is a lack of criteria for grants to arts

organizations. Staff often lack the expertise to provide background informed recommendation on requests for funds.

As growth occurs, the problem of financial responsibility for the arts becomes even greater and will be one of the most pressing issues to be resolved by municipal governments throughout Canada.

Facility Development

Municipalities have a major role in arts facility development in their communities. Of the three levels of government, local government is best suited to provide all citizens with opportunities to enjoy and have access to the arts. Since municipal governments reflect local interest and attitudes, they have the responsibility to ensure that adequate, suitable arts facilities are available to specifically meet the needs of the community.

In developing facilities, municipalities should evaluate the capital expenditures and the long term operation and maintenance costs in order to ensure that available local resources will not be overburdened.

For the master plan and feasibility study to be most effective, citizen participation is required. The planning should be a co-operative, co-ordinated and collaborated approach involving the political, community and artistic interests.

This co-operation, co-ordination and collaboration should carry over into the construction and operation of arts facilities and the delivery of programs.

Another consideration facing municipalities is the need to define and meet technical requirements and design guidelines for arts facilities. Provision for persons with disabilities is an important design and strongly endorsed by the Canadian Parks/Recreation Association.

Arts facilities should be planned and designed to be sufficiently flexible and adaptive so as to allow for individual, group, community needs and preferences.

During times of economic restraint, local governments seek user support for facility operation and maintenance.

In the broader context of the environmental concerns of a municipality, the arts too can play an important part. Municipalities can improve the aesthetics of publicly owned buildings through the purchase or rental of artwork.

Education, the Arts and Recreation

In the 1980's, municipalities and in particular the recreation authority, will need to come to grips with the problem of hiring or training qualified staff who understand the needs and methodologies of a wide variety of arts disciplines.

The question of educating the recreation practitioner to deal with the arts needs to be addressed by the universities and colleges in terms of the provision of short-term, intensive workshops and institutes in the arts.

Federal and Provincial Agencies

Having addressed the issues of the arts at the municipal level, it is important to examine the role of the national association in terms of initiatives on behalf of its membership.

At the federal level, the Department of Communications, the Canada Council and Department of Secretary of State have areas of responsibility related to the arts. CP/RA needs to open dialogue with the appropriate officials to present the problems and opportunities as they are currently perceived and to establish for the Association a consultative role in matters as they effect the development of the arts at the municipal level. It is particularly critical that this initiative be taken in the short term since one of the recommendations of the Applebaum Commission was that the federal government expand its role in support of community arts activities. (page 5, 12, 55, 97, 144, 146, 155, 159-160(9). How this was achieved was not determined. CP/RA can and should develop appropriate strategies as a follow-up to the Applebaum Report.

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CITY CLERK

THE CORPORATION OF THE CITY OF HAMILTON

OFFICE OF THE CITY CLERK
71 MAIN STREET WEST
HAMILTON, ONTARIO L8N 3T4

TEL: 546-2700
FAX: 546-2095

1992 June 23rd

URBAN MUNICIPAL

JUL 9 1992

GOVERNMENT DOCUMENTS

NOTICE OF TASK FORCE MEETING

RESPECTING THE ARTS ADVISORY SUB-COMMITTEE'S

INVOLVEMENT IN THE CITY'S

ARTS GRANTS PROCESS

(cancelled indefinitely)

THURSDAY, 1992 JULY 9TH

7:30 O'CLOCK P.M.

**HAMILTON MUSICIAN'S GUILD BOARD ROOM
20 JACKSON STREET WEST
SUITE #408**

NOTE:

Janna Malseed will meet everyone at the door of 20 Jackson Street West to admit them into the building for the 7:30 o'clock p.m. meeting.

A G E N D A

1. To formulate a resolution respecting the Arts Advisory Sub-Committee's role in the City's Art Grants Process as per the Sub-Committee's mandate.

Mandate - Arts Advisory Sub-Committee

1. To act in an advisory capacity to the Parks and Recreation Committee on the arts and on arts related matters.
2. To monitor and review on a regular basis the "Policy For The Arts" and to meet annually with the arts community for its input and information.
3. To administer the Hamilton Arts Award annually.
4. To provide an annual review regarding grants applications from arts organizations.
5. To liaise and communicate with other arts groups and agencies both within and outside of Hamilton in order to promote co-operative responses concerning arts issues and to encourage joint programmes where feasible.
6. To promote community-wide appreciation for and access to the arts.

1991 APPROVED GENERAL GRANTS

Page 1

<u>NAME OF ORGANIZATION</u> (1)	<u>1991 GRANT</u> (2)	<u>PURPOSE/COMMENTS</u> (3)
1. The Advertising & Sales Club of Hamilton	\$ 1,260.00	- Annual Civic Awards night
2. AIESEC McMaster	Nil ^A	- Careers day McMaster University
3. AKATUN Cultural Movement	1,000.00	- Offset operational costs for Salvadoran Refugee Community
4. Around the Bay Road Race Committee of Hamilton Sertoma Inc.	5,000.00	- COUNCIL APPROVED MAR. 12/91 (NOTE: Not included in Totals)
5. Bay Area Jazz Society	1,000.00	- Offset costs of 3rd annual Jazz festival
6. Boxing Club	Nil ^A	- Not in operation for 1 year
7. Canadian Orpheus Male Choir	2,000.00	- Offset operating costs
8. Cdn. (Hamilton) Country Music Coalition	Nil	- Previously denied by Council
9. CCF(H) Carl Can	Nil ^T	- Offset costs of festival - operational concerns

1991 APPROVED GENERAL GRANTS

Page 2

<u>NAME OF ORGANIZATION</u>	<u>1991 GRANT</u>	<u>PURPOSE/COMMENTS</u>
(1)	(2)	(3)
10. Catholic Family Services of Hamilton-Wentworth	\$ 1,000.00	- Recreational programs for disabled adults
11. Catholic Youth Organization (CYO)	12,810.00	- Offset operating costs
12. Centre Francais Hamilton Inc.	1,050.00	- Offset costs of summer camp and St. Jean Baptiste celebration
13. Communlta Racalmutese Maria SS. Del Monte Ontario Inc.	2,100.00	- Offset annual festival costs
14. Conqueror II Drum & Bugle Corps.	7,000.00	- Offset operating costs
15. The Conserver Society of Hamilton	N/A	- Withdrawn March 18, 1991
16. Cycle Hamilton	7,880.00	- Offset annual race costs
17. The Dictionary of Hamilton Biography	5,000.00	- Offset publication costs of Volume II

1991 APPROVED GENERAL GRANTS

<u>NAME OF ORGANIZATION</u> (1)	<u>1991 GRANT</u> (2)	<u>PURPOSE/COMMENTS</u> (3)
18. The Downtown Hamilton Business Improvement Area (B.I.A.)	\$ Nil	- Offset costs of downtown Music Fest. - already funded by Rec.
19. Drum Corps International (Canada)	7,000.00	- Offset operating costs increase due to additional labour costs at Ivor Wylene
20. (Hamilton-Wentworth Creative Arts Inc.) Earthsong & Canada Day Celebrations	42,000.00	- Offset annual festival costs
21. Environmentalists of the Year Dinner Committee	1,100.00	- Offset annual dinner costs
22. (Hamilton-Wentworth Creative Arts Inc.) Festival of Friends	42,000.00	- Offset annual festival costs
23. First Place Hamilton	6,500.00	- Offset Seniors recreational Programs
24. The Grecian Festival	2,000.00	- Offset annual festival costs

1991 APPROVED GENERAL GRANTS

Page 4

<u>NAME OF ORGANIZATION</u> (1)	<u>1991 GRANT</u> (2)	<u>PURPOSE/COMMENTS</u> (3)
25. Gujarati Heritage Language Class of Hamilton and Region	\$ Nil	- Offset Heritage Language Classes - limited access
26. Hamilton All Star Jazz Band Inc.	5,000.00	- Offset operational costs
27. Hamilton Artists' Inc.	9,000.00 ^r	- Offset operational costs
28. Hamilton Bay Sailing Club	CAPITAL	- Capital grant to build facility at Pler 4 Park
29. Hamilton Brier 1991 Inc.	Nil	- Operational grant - outstanding interest free loan
30. Hamilton Cardinals Baseball Club	2,630.00 ^A	- Offset operational costs
31. Hamilton Children's Choir	700.00	- Offset operational costs
32. Hamilton Community Concert Association	1,000.00	- Offset operational costs
33. Hamilton Concert Band	3,500.00	- Offset operational costs

1991 APPROVED GENERAL GRANTS

Page 5

<u>NAME OF ORGANIZATION</u> (1)		<u>1991 GRANT</u> (2)	<u>PURPOSE/COMMENTS</u> (3)
34.	Hamilton & District Baseball Association	\$ 5,000.00	- Offset operational costs
35.	The Hamilton and District Chrysanthemum and Dahlia Society	300.00	- Offset operational costs
36.	Hamilton and District Labour Council	1,000.00	- Offset Labour Day
37.	Hamilton Folk Arts Heritage Council	25,000.00	- Offset costs of festival
38.	Hamilton Gallery of Distinction	5,000.00	- Offset costs of awards night
39.	Hamilton Horseshoe Pitching Club Inc.	0	- Offset costs of hosting tournaments
40.	Hamilton Hurricanes Football Club	2,000.00	- Offset rental costs of H.A.A.A.
41.	Hamilton Kiwanis Music Festival	2,630.00	- Offset annual festival costs
42.	Hamilton Ladies Slo-Pitch Softball Association (Inc.)	2,630.00	- Offset annual tournament costs
43.	Hamilton Ladies Selects Soccer Club	530.00	- Offset operating costs

1991 APPROVED GENERAL GRANTS

Page 6

<u>NAME OF ORGANIZATION</u>	<u>1991 GRANT</u>	<u>PURPOSE/COMMENTS</u>
(1)	(2)	(3)
44. Hamilton Minor Football Association	\$15,750.00	- Offset operating costs
45. Hamilton Old Boys Football League	2,000.00	- Offset operating costs
46. The Hamilton Safety Council	23,000.00	- Offset operating costs
47. Hamilton Santa Claus Parade	18,400.00	- Offset annual parade costs
48. Hamilton-Stoney Creek Skating Club	2,000.00	- Offset operating costs
49. Hamilton Sports Challengers	2,000.00	- Offset equipment & training
50. Hamilton Theatre Inc.	CAPITAL	- Capital requests to offset costs of heating system & replace windows
51. 150 Hamilton Tiger Squadron Air Cadets	1,500.00	- Offset operating costs
52. Hamilton-Wentworth Aquatic Club	3,000.00	- Offset operating costs
53. Harlequin Singers of Hamilton	2,000.00	- Offset costs of new uniforms

1991 APPROVED GENERAL GRANTS

Page 7

NAME OF ORGANIZATION
(1)1991 GRANT
(2)PURPOSE/COMMENTS
(3)

54.	91st Highlanders Athletic Association	\$ to be determined?	- Request for 1992 games NOTE: amount not included in totals 1991 Grant
55.	India Canada Society	\$ 1,000.00	- Offset costs multi media resource material
56.	The John Laing Singers	0	- Offset costs of producing cassette tape
57.	Junior Achievement	7,500.00	- Offset operating costs
58.	Just Phone	Nil ^A	- Social Service Program
59.	Lincoln Alexander Cultural Centre	Nil	- Duplication of request for Carl-Can Festival
60.	Luso-Cdn. Cultural Council of Hamilton	Nil ^A	- Not operational for a year
61.	McQueston Community Association	Nil	- Offset operating costs - mostly Social Services

1991 APPROVED GENERAL GRANTS

<u>NAME OF ORGANIZATION</u> (1)	<u>1991 GRANT</u> (2)	<u>PURPOSE/COMMENTS</u> (3)
62. The Missions of Seaman	1,000.00 ^A	- Offset costs (Social Service Program)
63. Mount Hamilton Hort. Society	420.00	- Offset operating costs
64. 1991 National Lawn Bowling Championships Committee	N/A	- Convention/Reception National Championships
65. National Youth Orchestra Association of Canada	500.00	- Offset operating costs
66. Native Indian/Inuit Photographers' Association (NIIPA)	7,000.00	- Offset operating costs
67. The Navy League of Canada	1,500.00	- Offset operating costs
68. North End Children's Centre Inc.	Nil ^A	- Offset costs of renovations to provide access for disabled (Social Service Program)
69. Ontario Visually-Impaired Golfers Corp.	2,000.00	- Offset golf costs

1991 APPROVED GENERAL GRANTS

Page 9

<u>NAME OF ORGANIZATION</u> (1)	<u>1991 GRANT</u> (2)	<u>PURPOSE/COMMENTS</u> (3)
70. Rainy Gaglani	\$ NIL	- Not an organized non-profit group (Social Service Program)
71. RHLI The Royal Hamilton Light Infantry (Wentworth Regiment) - Museum	2,000.00	- Offset costs of expanding display units, computerize collection records
72. Ridge Raiders Drum and Bugle Corps	5,000.00	- Offset operating costs
73. Roxborough PARC East End Multi-Service Centre	500.00	- Offset costs sound proof moveable dividing wall for Senior's Centre
74. Running Hall of Fame	500.00	- Offset costs of road race
75. Saint Anthony's Feast Inc.	2,100.00	- Offset annual festival costs
76. Regional Association of Co-ordinators of Volunteers	8,400.00	- Annual volunteer recognition reception

1991 APPROVED GENERAL GRANTS

Page 10

<u>NAME OF ORGANIZATION</u> (1)	<u>1991 GRANT</u> (2)	<u>PURPOSE/COMMENTS</u> (3)
77. Saint Michelle Arcangelo Celebration	\$ 1,000.00	- Religious event - limited public access
78. Sir Ernest MacMillan String Ensemble	4,120.00 ^A	- Offset operating costs - reduced public support
79. Symphony Hamilton	8,090.00	- Offset operating costs
80. Toy Town Troupers Theatre Company	Nil	- Offset operating costs - lack of financial need
81. Theatre Aquarius	42,000.00	- Offset operating costs
82. The Tivoli Foundation for the Performing Arts	CAPITAL	- Offset costs of renovating Tivoli Theatre
83. Transway Basketball	2,100.00	- Offset operating costs
84. Wesley Urban Ministries	Nil ^A	- Funding of \$46,000 in Recreation Budget
TOTAL	<u>\$375,000.00</u>	

^A - Grant amount after appeal
^T - Tabled grant

CITY OF HAMILTON

APPENDIX A

1992 GENERAL GRANT RECOMMENDATIONS

NO. (1)	APPLICANT (2)	RECOMMENDED AMOUNT (3)	REQUESTED AMOUNT (4)	1991 GRANT AMOUNT (5)	1990 GRANT AMOUNT (6)
1	AD & SALES CLUB	\$1,000	\$1,500	\$1,260	\$1,200
2	BAY AREA JAZZ SOCIETY	\$1,000	\$2,500	\$1,000	
3	BEACHES & SURVEY HISTORY BOOK COM.	\$0	\$5,000		
4	BLACK YESTERDAYS COMMITTEE, A & SH	\$1,500	\$10,000		
5	CANADIAN ORPHEUS MALE CHOIR	\$2,000	\$7,000	\$2,000	
6	CARI-CAN FESTIVAL	\$20,000 NOTE 1	\$73,500		\$42,390
7	CATHOLIC FAMILY SERVICES	\$1,000	\$1,000	\$1,000	
8	CENTRE FRANCAIS HAMILTON INC.	\$1,050	\$4,399	\$1,050	\$1,000
9	CIVIC & REGIONAL EMPLOYEES' HOCKEY	\$500	\$500		
10	COMMUNITA RACALMUTESE MARIA SS DEL MONTE	\$3,000	\$20,000	\$2,100	\$2,000
11	CONQUEROR II DRUM & BUGLE CORPS	\$7,000	\$20,000	\$7,000	\$10,560
12	CYCLE HAMILTON	\$6,000	\$10,000	\$7,880	\$7,500
13	DICTIONARY OF HAMILTON BIOGRAPHY	\$5,000	\$20,000	\$5,000	\$5,000
14	EARTH CHRONICLES RADIO PROJECT	\$0	\$1,500		

CITY OF HAMILTON

1992 GENERAL GRANT RECOMMENDATIONS

NO. (1)	APPLICANT (2)	RECOMMENDED AMOUNT (3)	REQUESTED AMOUNT (4)	1991 GRANT AMOUNT (5)	1990 GRANT AMOUNT (6)
15	GILKSON SPORTS ASSOCIATION	\$0	\$3,000		
16	GRECIAN FESTIVAL	\$3,000	\$5,000	\$2,000	
17	GRIZZLES SENIOR BASEBALL CLUB	\$1,000	\$3,000		
18	HAMILTON ALL STAR JAZZ BAND	\$4,500	\$4,500	\$5,000	\$5,000
19	HAMILTON & DISTRICT BASEBALL ASSOCIATION	\$5,000	\$5,200	\$5,000	\$5,000
20	HAMILTON & DISTRICT LABOUR COUNCIL	\$1,000	\$1,000	\$1,000	\$1,000
21	HAMILTON ARTISTS INC.	\$8,000	\$12,000	\$9,000	\$9,500
22	HAMILTON BAY FOOTBALL ASSOCIATION	\$0	\$20,000		
23	HAMILTON CARDINALS BASEBALL CLUB	\$2,630	\$10,000	\$2,630	\$2,500
24	HAMILTON CHILDREN'S CHOIR	\$700	\$700	\$700	\$700
25	HAMILTON CONCERT BAND	\$3,500	\$3,700	\$3,500	\$3,500
26	HAMILTON DANCE FESTIVAL	\$500	\$3,125		
27	HAMILTON GALLERY OF DISTINCTION	\$5,000	\$7,500	\$5,000	

1992 GENERAL GRANT RECOMMENDATIONS

NO. (1)	APPLICANT (2)	RECOMMENDED AMOUNT (3)	REQUESTED AMOUNT (4)	1991 GRANT AMOUNT (5)	1990 GRANT AMOUNT (6)
28	HAMILTON HURRICANES FOOTBALL CLUB	\$2,000	\$2,000	\$2,000	\$2,000
29	HAMILTON KIWANIS MUSIC FESTIVAL	\$2,630	\$3,000	\$2,630	\$2,500
30	HAMILTON LACROSSE	\$3,000	\$70,000		
31	HAMILTON MINOR FOOTBALL ASSOCIATION	\$15,750	\$17,000	\$15,750	\$15,000
32	HAMILTON OLD BOYS FOOTBALL LEAGUE	\$1,000	\$15,500	\$2,000	
33	HAMILTON SAFETY COUNCIL	\$20,000	\$23,000	\$23,000	\$23,000
34	HAMILTON SPORTS CHALLENGERS	\$1,000	\$2,000	\$2,000	
35	HAMILTON THEATRE INC.	\$10,000	\$10,000	\$12,500	AP
36	HAMILTON GAY & LESBIAN ALLIANCE	WITHDRAWN			
37	HAMILTON-WENTWORTH AQUATIC CLUB	MAR. 18/92 \$3,500	\$15,000	\$3,000	
38	HAMILTON-WENT. ARCHAEOLOGICAL FOUNDATION	NOTE 2	\$13,500		
39	HAMILTON-WENTWORTH S.T.A.R.	\$0	\$10,000		
40	HAMILTON WOMENS SELECTS SOCCER CLUB	\$500	\$1,000	\$530	\$500
41	HARLEQUIN SINGERS OF HAMILTON	\$2,000	\$6,000	\$2,000	\$2,000

1992 GENERAL GRANT RECOMMENDATIONS

NO. (1)	APPLICANT (2)	RECOMMENDED AMOUNT (3)	REQUESTED AMOUNT (4)	1991 GRANT AMOUNT (5)	1990 GRANT AMOUNT (6)
42	1992 HESS VILLAGE JAZZ FESTIVAL	\$2,000	\$15,000		
43	INDIA-CANADA SOCIETY-HAMILTON & REGION	\$1,000	\$7,900	\$1,000	
44	INTERNATIONAL WOMEN'S DAY HAMILTON COM.	\$500	\$1,887		
45	JUNIOR ACHIEVEMENT OF HAMILTON-WENTWORTH	\$7,500	\$7,500	\$7,500	\$7,500
46	KINSMEN CLUB	\$0	\$10,000		
47	KNIGHTS OF COLUMBUS	\$0	\$20,000		
48	LUSO CANADIAN CULTURAL COUNCIL-HAMILTON	\$3,000	\$10,000		
49	MISS HAMILTON PAGEANT	\$0	\$9,000		
50	MISSIONS TO SEAMEN	\$2,000	\$15,000	\$1,000	
51	MOUNT HAMILTON HORTICULTURAL SOCIETY	\$420	\$800	\$420	\$400
52	MOUNT HAMILTON YOUTH SOCCER CLUB	\$500	\$4,500		
53	NATIONAL YOUTH ORCHESTRA OF CANADA	\$500	\$700	\$500	\$500
54	NATIVE INDIAN/INUIT PHOTOGRAPHERS' ASSOC	\$7,000	\$10,000	\$7,000	\$7,000

CITY OF HAMILTON

APPENDIX A

1992 GENERAL GRANT RECOMMENDATIONS

NO. (1)	APPLICANT (2)	RECOMMENDED AMOUNT (3)	REQUESTED AMOUNT (4)	1991 GRANT AMOUNT (5)	1990 GRANT AMOUNT (6)
55	NAVY LEAGUE OF CANADA-HAMILTON BRANCH	\$1,500	\$1,500	\$1,500	\$1,500
56	NEIGH.-TO-NEIGHBOUR-MTN DROP-IN/FOOD CENTRE	NOTE 3	\$3,488		
57	NEW FACES	NOTE 4	\$8,000		
58	ONTARIO ELECTRIC RAILWAY HISTORICAL ASSOC.	NOTE 3	\$2,000		
59	ONT. VISUALLY IMPAIRED GOLFERS CORP.	\$2,000	\$4,000	\$2,000	\$1,700
60	PLAYER'S GUILD OF HAMILTON INC.	\$3,000	\$10,000		\$5,000
61	RIDGE RAIDERS DRUM CORPS	\$5,000	\$20,000	\$5,000	
62	RHLI HERITAGE MUSEUM	\$2,000	\$3,500	\$2,000	
63	SIR ERNEST MACMILLAN STRING ENSEMBLE	\$7,000	\$12,000	\$4,120	\$7,100
64	ST. ANTHONY'S FEAST INC.	\$3,000	\$20,000	\$2,100	\$2,000
65	ST. MICHAEL ARCHANGEL CELEBRATION	\$1,000	\$3,500	\$1,000	
66	SYMPHONY HAMILTON	\$8,090	\$8,580	\$8,090	\$7,700
67	THEATRE AQUARIUS	NOTE 3	\$105,179	\$42,000	\$40,000
68	TRANSWAY BASKETBALL	\$2,100	\$4,000	\$2,100	\$2,000

1992 GENERAL GRANT RECOMMENDATIONS

NO. (1)	APPLICANT (2)	RECOMMENDED AMOUNT (3)	REQUESTED AMOUNT (4)	1991 GRANT AMOUNT (5)	1990 GRANT AMOUNT (6)
69	VENETIAN CLUB OF HAMILTON	NOTE 5	\$50,000		
70	VOLUNTEER CENTRE OF HAMILTON & DISTRICT	\$10,000	\$10,000	\$8,400	\$8,000
71	WENTWORTH SHOOTING SPORTS CLUB	\$0	\$20,000		
72	WESLEY URBAN MINISTRIES	\$15,000	\$26,500		\$5,000
73	WESTDALE PLAYERS	\$0	\$11,500		
		<u>\$229,370</u>	<u>\$881,833</u>	<u>\$223,260</u>	<u>\$237,250</u>

NOTE 6

NOTE 1: OUTSTANDING FUNDS (APPROX. \$8,100) OWING TO THE CITY ARE TO BE REDUCED

FROM THE RECOMMENDED GRANT AMOUNT

NOTE 2: REFER TO PLANNING AND DEVELOPMENT COMMITTEE - ATT'N LACAC

NOTE 3: REFER TO THE REGIONAL MUNICIPALITY OF HAMILTON-WENTWORTH

NOTE 4: REFER TO HECFI

NOTE 5: CAPITAL GRANT IN THE AMOUNT OF \$20,000

NOTE 6: TOTAL INCLUDES \$12,500 FINANCED FROM CAPITAL GRANTS

CA4 ON HBL A05
C51PIA
1992



Urban Municipal Collection
2nd Floor
Hamilton Public Library

J. J. SCHATZ
CITY CLERK

THE CORPORATION OF THE CITY OF HAMILTON

OFFICE OF THE CITY CLERK
71 MAIN STREET WEST
HAMILTON, ONTARIO L8N 3T4

PHONE (416) 546-2700
FAX (416) 546-2095

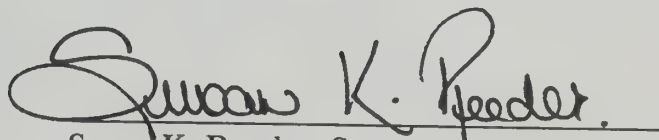
1992 July 6

URBAN MUNICIPAL
JUL 6 1992
GOVERNMENT DOCUMENTS

NOTICE OF MEETING

ARTS ADVISORY SUB-COMMITTEE

TUESDAY, 1992 JULY 14TH
12:00 O'CLOCK NOON
ROOM 264, CITY HALL


Susan K. Reeder, Secretary
Arts Advisory Sub-Committee

NOTE: If you are unable to attend the meeting, please notify the Secretary at 546-2753 at least 24 hours in advance, in order to ensure that enough members are present to form a quorum. The City Clerk's Department will no longer be conducting phone polls prior to meetings.

A G E N D A

1. Minutes of the regular meetings held Tuesday, 1992 June 9th.

DELEGATIONS

2. Arts Awareness Week 1992, Executive, Volunteer Committee. (no copy)
3. Art in Public Places Policy Steering Committee - Draft Public Art Policy.

DIRECTOR OF CULTURE AND RECREATION

4. Invitation to Arts and the Cities - Edmund C. Bovey Regional Clinic and Meeting.

ARTS CO-ORDINATOR

5. Status Report - 1992 July - Policy for the Arts.

(Members are requested to bring their Policy Manual to the meeting.)

INFORMATION ITEMS

6. Bill 72 - An Act to amend the Arts Council Act - 1st reading.
7. Calendar of Events for 1992 July - The Museums of the City of Hamilton.
8. Discussion Paper - "The Arts, Artists and Cultural Policy in Ontario".

9. **OTHER BUSINESS**

10. **ADJOURNMENT**

Tuesday, 1992 June 9
12:00 o'clock noon
Room 233, City Hall

The Arts Advisory Sub-Committee met.

There were present: Carmen Nemeth, Chairperson
Janna Malseed, Vice-Chairperson
Irene Sushko
Joe Gaul
Glen Mallory
Chuck Renaud
Delores Prendergast
Vitek Wincza

Regrets: Mayor R. Morrow - City Business
Alderman M. Kiss - Illness
Jessica Davenport
Bob Mason

Absent: Robert Challe

Also present: Cheryl York, Arts Co-Ordinator
Shari Johnson, Culture and Recreation Department
Marilynn Havelka, Manager of Cultural Services
Susan K. Reeder, Secretary

AGENDA

The Sub-Committee was in receipt of the minutes of a special meeting of the Arts Advisory Sub-Committee held on Tuesday, 1992 April 28 and its regular meeting held on Tuesday, 1992 May 5th. These minutes were approved as circulated.

COMMENTS - MUNICIPAL POLICY "DRAFT DOCUMENTS"

The Sub-Committee was in receipt of a memorandum from the Secretary of the Parks and Recreation Committee requesting comments from the Arts Advisory Sub-Committee with respect to a proposed Municipal Policy on several matters, but specifically of interest to the Arts Advisory Sub-Committee is a Draft Policy on Recreation and the Arts.

Some discussion ensued on this matter, and the following recommendation was approved:

That the Arts Advisory Sub-Committee endorses the proposed Municipal Policy on "Recreation and the Arts".

REVIEW OF THE DOCUMENT "POLICY FOR THE ARTS".

The Sub-Committee reviewed the document "Policy for the Arts" and considerable discussion ensued with respect to this document.

The Arts Co-Ordinator commented that Objective No. 1 (Page 10) and Objective No. 21 (Page 31) respecting the establishment of the position of the Arts Co-Ordinator and the establishment of the procedure for the implementation of the Municipal Arts Policy respectively have been completed.

With respect to Objective No. 2 (Page 11) the Arts Co-Ordinator advised that in keeping with this recommendation that a Regional Cultural Task Force has been established and that the Arts Advisory Sub-Committee can request a progress report to be presented to them at some point.

With respect to Objective No. 3 (Page 12) respecting the Partnerships with Arts Planning, that a meeting was held with the Tivoli Theatre as well as the Arts Advisory Sub-Committee holding an Annual Meeting.

Chuck Renaud commented that the Arts Advisory Sub-Committee's participation in the Arts Grants Process needs to be verified once and for all.

Considerable discussion ensued on this matter and it was agreed that a Task Force be set up to formulate a resolution respecting the Arts Advisory Sub-Committee's involvement in the Grants Process. The following persons indicated that they wish to serve on this Task Force:

Vitek Wincza
Chuck Renaud
Janna Malseed
Irene Sushko
Carmen Nemeth

It was agreed that the first meeting for this Task Force would be held on Thursday, 1992 July 9, at 7:30 o'clock p.m., at the Musician's Guild Board Room at 20 Jackson Street West, Suite No. 408. It was further agreed that the Sub-Committee's Secretary would forward a notice about this Task Force meeting to all members of the Sub-Committee to attend and participate. It was also agreed that the Secretary would obtain information from the Grants Co-Ordinator with respect to the 1991 and 1992 Grant allocations for the consideration of this Task Force.

LIAISON WITH THE ARTS COMMUNITY

General Discussion ensued on the proposed strategy for the Arts Advisory Sub-Committee liaising with the Arts Community. Several suggestions were made for doing this and it was agreed, following a considerable amount of discussion, that this matter would be tabled.

It was also agreed that with respect to the Policy for the Arts, that the Arts Co-Ordinator would prepare a presentation on the status of the objectives contained within that report for the next meeting.

EVALUATION DISCUSSIONS

Public Art Symposium

The Arts Co-Ordinator advised that a written summary of this Symposium would be published and distributed to all members of the Sub-Committee. She added that this was a very successful Symposium.

Arts Awareness Week

The Arts Co-Ordinator advised that the Art in the Square Exhibit is still on display. Chuck Renaud spoke and thanked all persons involved for this event and added that it proved to be self-sufficient in relation to costs. He also thanked Trevor Hodgson for support of the event, as well as to Bill Powell Jr. for arranging the supply of the art wall supports.

General discussion then ensued on the effectiveness of Arts Awareness Week and Chuck Renaud indicated that there will be a summary meeting of the Planning Committee for Arts Awareness and that a report will be coming to the Arts Advisory Sub-Committee along with a delegation to speak to the event. It was agreed that this delegation from the Arts Awareness Planning Committee would speak at the next meeting of the Sub-Committee. With respect to a Task Force for the 1993 Arts Awareness Week event, it was agreed that this matter would be discussed at the next meeting.

ART PROGRAMS IN RECREATION CENTRES

The Arts Co-Ordinator advised that Arts Programs have been established in the Recreation Centres for the Fall and indicated that the Adult Programs would deal with such issues as Calligraphy, Folk Art and Paper Tole.

Some discussion ensued on the quality of the instruction in these programs and it was clarified that the instructors are competent and provide a high standard of instruction. It was also clarified that these Art Programs do not consist of music or dance.

OTHER BUSINESS

The Arts Co-Ordinator and the Chairperson spoke of the recent initiative of painting a wall at the Pinky Lewis Recreation Centre which involved children from the community. Pictures were shown of the art work and it was also indicated that because this was a community event, that to-date there has been no vandalism of it since the community in fact feels a sense of ownership for it.

LESCARBOT AWARD

It was recognized that Mr. Irvin Zucker had been the recent recipient of the Lescarbot Award and it was agreed that the Chairperson would send a letter of congratulations to Mr. Zucker on his receiving this Award.

ART IN PUBLIC PLACES STEERING COMMITTEE FINAL REPORT

Chuck Renaud requested an up-date on when this final report would be coming to the Sub-Committee and it was indicated by the Arts Co-Ordinator that it is anticipated that this final report will be presented at a Summer meeting of the Arts Advisory Sub-Committee.

ANNUAL REPORT - CULTURAL DIVISION, CULTURE AND RECREATION, CITY OF HAMILTON

Chuck Renaud spoke to the recent Annual Report which was distributed to all members of the Sub-Committee and noted that the section contained within that report respecting the activities of the Arts Advisory Sub-Committee should be more extensive. It was indicated by the Chairperson and the Arts Co-Ordinator that the Manager of Cultural Services has recognized this and has indicated that in 1993 that section will be expanded.

ADJOURNMENT

There being no further business, the meeting then adjourned.

Taken as read and approved,

CARMEN NEMETH, CHAIRPERSON
ARTS ADVISORY SUB-COMMITTEE

Susan K. Reeder
Secretary
1992 June 9

3.

DRAFT Public Art Policy

City of Hamilton
June 1992

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URBAN MUNICIPAL

JUL 6 1992

GOVERNMENT DOCUMENTS

**Note: An "Introduction" will be written as a preface to the policy
before it is presented to the Parks & Recreation Committee.**

MISSION STATEMENT

The City of Hamilton will initiate, implement and support a public art programme to encourage public art projects which will humanize and enhance the environment in which we live.

PRINCIPLES

A public art policy and programme for the City of Hamilton is based on the same general principles as the municipal arts policy (POLICY FOR THE ARTS), i.e.

PARTNERSHIPS

The City of Hamilton recognizes that it is one agency among many, that it shares responsibility for local arts development, and acknowledges that co-operation with its partners would be in the best interests of all concerned.

EXCELLENCE

The City of Hamilton encourages the pursuit of excellence in the creative efforts of individuals and organizations at all levels of artistic activity.

AWARENESS AND APPRECIATION

The City of Hamilton has responsibility for enhancing and facilitating the general public's awareness of, and appreciation for, the local arts environment.

ACCESS

The City of Hamilton has a role in ensuring public access to arts activities, services and venues.

DEFINITIONS

PUBLIC PROPERTY

- 1.1 **Publicly Accessible Property - PUBLIC:** Government buildings and lands, or portions thereof, accessible to the general public including but not limited to lobbies, hallways, public rooms, adjacent exterior approaches and plazas, public highways, roadways and easements, specified parks, exterior architectural treatments and major public sight lines.
- 1.2 **Publicly Accessible Property - PRIVATE:**
- (a) Exterior or outdoor areas of privately owned/controlled buildings and land which are accessible to the public for a minimum of 18 hours per day. These areas may include but are not limited to exterior building surfaces, walkways, plazas, and major public sightlines.
 - (b) Interior areas of privately owned/controlled buildings which are accessible to the general public for a minimum of 12 hours per day. These areas may include but are not limited to lobbies, courtyards and malls.*

NOTE: 1.1 and 1.2, for the purposes of this policy, hereinafter will be termed "**PUBLIC PLACE**".

* Hours cited reflect the range of public use hours of retail shopping malls, and acknowledge partial access hours for apartment buildings and condominiums.

PUBLIC ART

- 1.3 For the purposes of this policy, public art is defined as: creative works and/or designed amenities which are intended for installation and meaningful integration in public places as previously defined; which are temporary or permanent; which are constructed in traditional or contemporary materials and forms.

OBJECTIVES

1.0 URBAN DEVELOPMENT

To support and encourage the development of Hamilton as a desirable urban location for residency, business development, cultural activity and tourism.

Specifically,

- 1.1 to encourage Hamilton to excel as a humane, friendly, functional and environmentally-balanced environment;
- 1.2 to initiate and encourage participation and dialogue among affected interest groups regarding the design, appearance, use and conservation of public places;
- 1.3 through public art projects, to support opportunities for the education and cultivation of audiences for the arts and for the development of arts-related businesses.

2.0 INTEGRATION

To encourage productive collaborations between the arts community and the larger community.

Specifically,

- 2.1 to provide a climate in which public art projects are a means of integrating artistic expression into the public domain;
- 2.2 to promote the involvement of artists at the earliest design stages of a project;
- 2.3 to provide opportunities for this region's artists to contribute to Hamilton's development.

continued

3.0 PROCESS

To provide an organizational structure for the review, administration and processing of public art projects.

Specifically,

- 3.1 to create an objective selection process within a comprehensive public art programme;
 - 3.2 to address conservation issues affecting Hamilton's public art heritage;
 - 3.3 to promote the development of co-operative funding mechanisms which involve government and the private sector for the implementation of the public art programme.
-

ADMINISTRATION

Recommendation:

- a) That City Council consider the appointment of a **PUBLIC ART TRUST** as an integral part of its public art programme in accordance with the structure outlined in Schedule A;
- b) that staff functions associated with a public art programme be established within the Department of Culture & Recreation.

BACKGROUND: Public art initiatives have been dealt with in the past on an ad hoc basis. Proposals from the private sector were reviewed by the Finance and Administration Committee under its mandate, and by City Council. This approach has left committee and Council vulnerable to strong, often negative, expressions of public opinion regarding process and results.

The City has financially contributed in a significant way to at least one public art project recently. In 1990 the Hamilton and Region Arts Council received a grant of \$25,000 from the City in order to administer the Hamilton Eaton Centre Sculpture Competition recently completed.

Where process is concerned, lack of a comprehensive policy coupled with an ad hoc system has produced a number of difficulties which can be remedied with adoption of this policy. These difficulties have been identified as:

- no guidelines for collection, donations, commissions, competitions, siting, selections, or funding;
- lack of a complete inventory of art owned by the City;
- no clearcut provisions for maintenance and conservation.

In 1988, City Council appointed a citizen volunteer group to advise on matters related to the arts - the Arts Advisory Sub-committee. This sub-committee reports to the Parks and Recreation Committee.

A municipal arts policy developed by the sub-committee was approved by City Council 1989 October 10 ("Policy For The Arts"). In the policy, a recommendation was made that a separate public art policy be developed.

This project began in February 1990 with the constitution of the Art in Public Places Steering Committee.

As an ad hoc group its mandate does not extend beyond the compilation of the policy draft. A body similar to the steering Committee should be established to continue work on public art issues. The Arts Advisory Sub-committee as it is presently constituted and mandated is not in a position to take on this role.

Current jurisdictions within City Hall which have an established interest in public art include the Departments of Property and Real Estate (Architectural Division, Property Maintenance), Public Works (Parks Division, Community Development), Planning (Urban Design), and Culture and Recreation.

The Arts Co-ordinator, in collaboration with other affected departments, will administer the programme from the staff perspective.

MANDATE OF THE PUBLIC ART TRUST

The Public Art Trust will build productive partnerships with the public, the arts community, business, the education system and municipal government to realize the policy objectives.

The Trust will develop, monitor and assist in the implementation of the municipal public art programme.

The Trust will design a long-range plan for public art in Hamilton.

COMPOSITION OF THE COMMITTEE

The successful, diverse membership of the Art in Public Places Policy Steering Committee demonstrated that it is important to bring together again in the Public Art Trust a wide representation of all stakeholders: the general public, visual and performing artists, the business community, architects, landscape architects, urban designers, planners and educators.

The twelve Trust members would be designated as follows:

- three artists, representing three arts disciplines
- one architect
- one landscape architect
- one urban planner
- one urban designer
- one educator
- one business person from the development/building sector
- two citizens at large
- one arts administrator/curator.

Staff from the following departments would provide active liaison with the Trust:

- Department of Culture & Recreation
- Department of Public Works
- Property Department
- Planning Department

Other committees whose membership could be represented at Trust meetings include but are not limited to:

- Arts Advisory Sub-committee
- Hamilton Historical Board
- L.A.C.A.C.
- Urban Design

CONFLICT OF INTEREST

With the development and implementation of projects, conflict of interest concerns will surface. Therefore, members of the Trust cannot participate as competitors nor be commissioned for any project monitored by the Trust during their terms of service.

DONATIONS

Recommendation:

- a) That written proposals for the donation of works of art to the City of Hamilton be submitted for review by the Public Art Trust.
- b) that the Public Art Trust make recommendations consistent with established criteria.
Examples of criteria are:
 - the conformance of each piece to the guidelines of the Collections Policies of the City of Hamilton
 - the professional quality of the work
 - the absence of any donor conditions or restrictions
 - the donor's clear legal title to the work
 - maintenance requirements
 - availability of a suitable site for display/installation
 - the inclusion of slides, photographs, artist's drawings or a maquette with the written proposal
 - conformance of the piece (where applicable) to structural and fabrication standards, and to safety codes
 - staff research/comment.

BACKGROUND:

The Finance and Administration Committee has traditionally reviewed donation proposals received by the office of the City Clerk. Donations have, in the past, generally been accepted on the terms suggested by the donor. There has been no art collection policy for the Corporation which would limit the acceptance of gifts by their quality, size, medium, subject matter or maintenance requirements. Currently the City has in its inventory a wide range of visual artworks, ethnic craft work and memorabilia.

SITING/INSTALLATION

Recommendation:

That any instance of siting/installation, re-location or removal of a work of art owned by the City of Hamilton, or located on the property of the City of Hamilton, be subject to review by the Public Art Trust and relevant City Departments.

BACKGROUND:

For the siting and installation of commemorative plaques, memorials, monuments, etc. the present policy governing such issues was approved by City Council, 1988 September 27 (Appendix). The Finance and Administration Committee assesses proposals and makes recommendations based, in part, on design and materials elements of the donated work. Reference is also made in the legislation to contractual agreements; the City's right to relocate the work; that installation costs rest with the donor; that the replacement of vandalized or stolen objects are the responsibility of the donor.

Issues related to siting are of fundamental importance to public art. Many successful projects are created especially for a particular site. The physical, geographic and social context within which a work of art is situated has an impact on how the piece is seen, valued, treated and accepted by the community. Such things as circulation patterns, weather, etc. have direct implications for the siting of public art.

A review panel consisting of the Public Art Trust in co-operation with affected Departments will recommend siting, re-location and de-accessioning with the knowledge that donations cannot be accepted with a guarantee of permanent placement.

Other considerations include:

- future physical changes to the site
- environmental damage to the work
- physical hazards
- a request of the artist or donor
- inappropriateness of original siting
- legal implications including the moral rights of the artist as detailed in the 1988 amendments to the Copyright Act.

INVENTORY

Recommendation:

That Hamilton's Public Art Inventory be actively maintained in a registry with records management principles compatible with those of the City's museums.

BACKGROUND:

An essential part of a public art programme is an inventory of all works in the ownership of the City of Hamilton. An inventory provides not only a listing of objects, but also information about materials used, condition of the work, description of the work, biography of the artist, information about the donor and terms of the gift, location of the work, description of the setting, storage and maintenance requirements, and any display requirements. The inventory should also contain a photograph of each work in the collection. The inventory should be reviewed and updated on a regular basis.

This was recognized and approved by the Parks and Recreation Committee at its meeting of 1990 May 01 in the recommendation:

"That the Director of Culture and Recreation be directed to co-ordinate the compilation of a complete inventory of public artwork in the ownership of the City of Hamilton."

In addition, the Committee requested that this inventory be expanded to include the City's collection of photographs. The Committee also requested that a gift or loan of a painting of Mayor Colin Ferrie's home (Hamilton's first Mayor) to the Art Gallery be investigated with a view to returning the ownership of the painting to the City. Further, the Committee requested that this inventory should include all City Hall offices, including that of the Mayor.

In January 1992, a contract was entered into with the Ministry of Community and Social Services' "Social Service Employment Programme". An employee was retained for a one-year period to establish the City's first art inventory.

COLLECTIONS GUIDELINES

Recommendation:

That the Public Art Trust in co-operation with the Hamilton Historical Board examine the need and scope of a collections policy for the City of Hamilton.

BACKGROUND

Significant collections belong to each of the five City of Hamilton Museums. The Museums Collection Policies are specific in their mandate and do not address the acquisition of works of art through donations to the office of the Mayor or City Clerk's Department. The City has not actively collected fine art. However, with the percent for art funding mechanism, the City will acquire works of art in its public places.

Collections guidelines will address the attendant concerns of ownership such as maintenance and conservation.

PUBLIC ART IN MUNICIPAL CAPITAL PROJECTS

Recommendation:

- a) That in order to establish a long term funding base, an allocation of one percent of construction costs for all municipal capital projects be used to develop a fund for public art;
- b) that artists be involved from the earliest stages of any project identified for a public art component as integral contributors to the design team.

BACKGROUND

In a comparative analysis of the funding of public art programmes in North American cities, Canadian provinces and American states and counties, it has been found that successful programmes were funded using the percent for art method. Most recently Edmonton, Alberta and Waterloo, Ontario have approved this funding mechanism for art components in municipal capital projects.

Every capital project may not be suitable for public art treatments. Therefore the pooling of funds in a specific account will allow some flexibility in the disposition of funds. These funds may be most appropriately directed to projects with a high degree of public use and visibility (see "Definitions").

Such funds are used for the creation of original artwork: in costs for commissioned artist's fees, construction; and installation of the piece. In the case of a competition, a budget allocation is made for finalists' maquettes (project models). The administrative costs of a public art programme are not taken from the trust fund.

Many cost-effective and innovative approaches to public art requirements are possible when an artist is involved at the early design stages. Basic construction needs such as floors, utilities ducting and interior surface treatments afford excellent opportunities for creative work. Public art is not restricted to being an "add-on", an afterthought, or a token acknowledgement of the role artists play in the life of our community.

IDENTIFICATION OF MUNICIPAL CAPITAL PROJECTS

Recommendation:

- a) That affected City Departments be responsible for identifying those capital projects in which public art will be included, on the basis of the project's public visibility, public use and its civic importance;
- b) that mechanisms be established to inform local artists of opportunities in upcoming projects.

BACKGROUND

Affected City departments will be responsible for identifying those capital projects in which public art will be included based on the project budget and its conformity to the definition of "Public Place". These departments should be advised that the inclusion of public art components in capital projects require that at the earliest possible stage an artist be involved as a member of the design team. In this collaborative approach, the artist's work will be an integral part of the project design rather than a costly and possibly unsuccessful afterthought. Public art programmes routinely develop registries of artists who are interested in and experienced in public art. Such registries are actively maintained as resource tools.

The Public Art Trust will assess whether the project calls for a direct commission, an open competition, or an invitational commission. Open competitions require extensive staff time and resources. Invitational competitions require that the Public Art Trust build and keep current a slide registry/directory of artists and their work.

The Public Art Trust will organize AD HOC selection committees/juries according to the needs of each project.

SELECTION PROCESS - Municipal Capital Projects

Recommendation:

- a) That a selection process which is fair, promotes excellence, and is tailored to meet the needs of each project be used in choosing public art for those projects;
- b) that the Public Art Trust decide, on a project by project basis, the appropriate selection method.

BACKGROUND

As the City of Hamilton proceeds to include opportunities for public art in the design and construction of its capital projects (both new construction projects and major renovations or "retrofits"), it will be necessary to follow a selection process which produces the best results in a fair manner. These opportunities for public art in capital projects take the form (for example) of an artist being involved in the design of landscape treatments, of light fixtures, or more traditionally, of murals and sculptures.

The importance of methods used in the selection of successful proposals is crucial to achieving excellence, integrity and respect in a public art programme. In addition, consideration of the budget and the public importance of any capital project is essential for the choice of the appropriate selection process. Selection methods are (1) commissions, (2) open competitions and (3) invitational competitions.

PUBLIC ART - PRIVATE DEVELOPMENT PROJECTS

Recommendation:

That the City Departments, in co-operation with the Public Art Trust, establish methods of entrenching a partnership with the corporate development sector to encourage public art projects in Hamilton.

BACKGROUND

Long term solutions for public art in Hamilton will depend on partnerships between the City and private developers. The initiative in this process begins with the City's leadership.

There are public art components featured in several private development projects in Hamilton. Notable recent examples include the Evan Penny sculpture in the lobby of the CIBC Towers, and the commissioned Susan Schelle/Mark Gomes piece installed in the rotunda of the Eaton's Centre. A restored example can be found in the stained glass windows celebrating Hamilton's character in the lobby of the Pigott Building.

Many private developers have chosen to continue a long tradition of enhancing their projects through public art. It has been demonstrated that public art produces benefits for the developer: increased property value; distinctive identification trademarks; marketing and promotion components; and tangible expressions of leadership in structure and project design.

EDUCATION

Recommendation:

- a) That Staff and the Public Art Trust provide opportunities for the general education of the community about public art issues;
- b) that Staff and the Public Art Trust include an educational component within the scope of each public art initiative undertaken in City capital projects.

BACKGROUND:

In order to encourage receptivity to and support for public art it is essential that the community be made aware of these enhancements of public spaces. The community should also be encouraged to take an active role in projects which have an impact on their neighbourhoods. It has been demonstrated through examples in other cities that a successful expression of public art is one which citizens enjoy, understand and accept. In this way, the potential for vandalism is decreased and the potential for community pride is established.

Some work has already begun in this area. On May 30, 1992 the City hosted its first Public Art Symposium. Presentations of lectures, slides and question periods by artists, architects, developers and administrators provided delegates with a broad educational experience, one which would enable them to understand not only the successes and failures of public art in other cities, but also the potential benefits of public art projects for Hamilton.

In addition, a modest project was undertaken in May 1992 by a university art student in the neighbourhood of Norman Pinky Lewis Recreation Centre. As part of a graduating year requirement, Angela Andersen designed a mural for the wall abutting the tennis court. Ms. Andersen, as a neighbourhood resident, had noticed that this wall was a target for graffiti. She was asked to organize a volunteer painting crew from the children in the area, many of whom used the recreation centre and were students of Stinson School. The students assisted Ms. Andersen in completing the mural. They not only enjoyed their weekend involvement but now act as informal custodians of the site. To date there has been no vandalism to the mural.

A mandatory element of project accessibility is the provision of educational labelling. This includes on-site information labels and a community-directed outreach component. Outreach programmes often take the form of television and newspaper coverage, brochures, maps.

ART IN PUBLIC PLACES POLICY STEERING COMMITTEE

Ms. Sheila Greenspan, Chairman

Mr. Chuck Renaud

Mr. Trevor Hodgson

Mr. Bob Mason

Ms. Nina Chapple

Mr. Stephen Chang

Ms. Jacqueline McNeilly

Mr. Ted Pietrzak

Mr. Vladimir Matus

Mr. Cameron Nolan

Mr. John Sakala

Mr. Marek J. Radojewski

Ms. Karen Mills

Mr. Bob Chrystian

1992 June 30

4.

CITY OF HAMILTON
- RECOMMENDATION -

DATE: 1992 June 25

REPORT TO: Susan Reeder, Secretary
Arts Advisory Sub-committee


FROM: R. Sugden, Director
Culture & Recreation

JUN 26 1992

SUBJECT: INVITATION TO ARTS AND THE CITIES -
EDMUND C. BOVEY REGIONAL CLINIC & MEETING

RECOMMENDATION:

That the Arts Advisory Sub-committee endorse an invitation to Arts and the Cities to hold the next Edmund C. Bovey Regional Clinic and Meeting in Hamilton in November 1992.



R. Sugden

FINANCIAL/STAFFING/LEGAL IMPLICATIONS:

As a host city, Hamilton would be responsible for the provision of meeting space, a luncheon, the brochure and its mailing, any necessary equipment, and registration materials. Arts and the Cities provides speakers' fees, travel and accommodation expenses, report writing and translation costs.

Based on the budgets of past clinics, total costs are expected to range from \$10,000 to \$13,000. Depending on arrangements made for meeting space and catering, Hamilton's costs would be approximately \$3,000.

A request could be made through Mayor Morrow for a grant from the Civic Receptions and Conventions Grants budget.

Staff from the Department of Culture and Recreation would assist with the clinic organization.

BACKGROUND:

Named for a respected arts supporter, the late Edmund Bovey, Arts and the Cities' regional clinics have been offered for the past two years in Ontario, Quebec, the Maritimes and the Western provinces.

The standard format is a one and a half to two-day programme featuring the clinic on day one and the regional meeting on day two. Resolutions which are the result of deliberations at the event are forwarded to the Board of Directors.

Two topics for the proposed clinic are:

- 1) THE EFFECTS OF "DEVOLUTION" ON MUNICIPAL ARTS DEVELOPMENT and
- 2) THE ARTS IN OUR PROVINCIAL EDUCATION SYSTEM.

Both subjects are very important at this particular time.

- POLICY FOR THE ARTS - STATUS REPORT, JULY 1992

OBJECTIVE

ACTION

<p>No. 1 ARTS CO-ORDINATOR POSITION</p>	<p>INITIALLY A CONTRACT POSITION. NOW PERMANENT. REPORTING TO THE MANAGER OF THE CULTURAL DIVISION, DEPT. OF CULTURE AND RECREATION.</p>
<p>No. 2 COMMUNICATION WITH REGIONAL GOV'T. FOR ARTS SUPPORT AND PROMOTION.</p>	<p>MANAGER OF CULTURAL DIVISION NOW MEMBER OF REGION'S TASK FORCE TO DEVELOP CULTURAL POLICY.</p>
<p>No. 3 BUILD PUBLIC, PRIVATE AND COMMUNITY PARTNERSHIPS TO ASSIST ARTS PLANNING.</p>	<p>PLANNING RELATIONSHIPS INCLUDE AFFILIATIONS WITH HAMILTON AND REGION ARTS COUNCIL, BAY AREA ARTS COLLECTIVE, ARTS AND THE CITIES, AND VARIOUS ORGANIZATIONS THROUGH ARTS AWARENESS PROJECT. ARTS ADVISORY ASSISTED IN GRANTS REVIEW IN 1990 AND 1991. ESTABLISHMENT OF CENTRAL FORUM FOR INFORMATION EXCHANGE HAS NOT BEEN EFFECTIVELY DEVELOPED.</p>
<p>No. 4 CO-ORDINATED SERVICE DELIVERY (ARTS) WITH ALL PARTNERS</p>	<p>WITHIN THE CORPORATION, CO-ORDINATION INITIATIVES ARE BEGINNING TO DEVELOP INTER-DEPARTMENTALLY - PRIMARILY THROUGH PUBLIC ART POLICY DRAFTING. ENHANCED CHILDREN'S ARTS PROGRAMMES IN RECREATION CENTRES FILL A NEED NOT MET BY OTHER CITY AGENCIES.</p>
<p>No. 5 PUBLIC ART POLICY</p>	<p>STEERING COMMITTEE SET UP TO DRAFT POLICY. DOCUMENT CIRCULATED FOR COMMENT, SUMMER 1992. SUB-COMMITTEE AND STANDING COMMITTEE PRESENTATION, BY SEPTEMBER 1992. PUBLIC ART EDUCATION: "MAYOR'S FIRST SYMPOSIUM ON PUBLIC ART" - MAY 1992.</p>
<p>No. 6 SPECIAL EVENTS CO-ORDINATION</p>	<p>DEPARTMENT ESTABLISHED SPECIAL EVENTS CO-ORDINATOR POSITION IN 1990.</p>
<p>No. 7 SUPPORT, DEVELOP FACILITIES FOR ARTS ORGANIZATIONS</p>	<p>INTEREST-FREE LOAN (250,000) TO THEATRE TERRA NOVA FOR PURCHASE OF BUILDING. PROPOSAL FROM HAMILTON AND REGION ARTS COUNCIL FOR USE OF WEST AVENUE SCHOOL AS SHARED-USE ARTS FACILITY NOT ACCEPTED. SPECIAL SUBSIDIES FOR ARTS GROUPS TO USE CITY FACILITIES (e.g. HAMILTON PLACE) NOT AVAILABLE.</p>
<p>No. 8 ADDRESS FACILITIES ISSUES</p>	<p>DEPT. AND SUB-COMMITTEE CHAIR (PARTICIPATED IN HAMILTON PLACE TASK FORCE STUDY, 1990.) V-CHAIR</p>

OBJECTIVE	ACTION
<p>10. 9</p> <p>PROGRAMME : ARTS AWARENESS</p>	<p>FIRST PROJECT : MAY 1991. SECOND PROJECT : MAY/JUNE 1992. MODEST BUDGET ALLOCATION MAKES SPONSORSHIPS AND FUNDRAISING NECESSARY. INSUFFICIENT PARTICIPATION FROM MAJOR ARTS ORGANIZATIONS.</p>
<p>10. 10</p> <p>ACCESS TO ARTS EDUCATION</p>	<p>ENHANCED CHILDREN'S ARTS CLASSES INTRODUCED IN RECREATION CENTRES, JANUARY 1992. ORGANIZED BY ARTS FACILITATOR (A TWO-YEAR APPOINTMENT). OVER 200 CHILDREN (AGES 8 - 12) ENROLLED IN FIRST SESSION. CONTINUES SEPTEMBER 1992, EXPANDED.</p>
<p>10. 11</p> <p>IMPROVE PROMOTION OF ARTS SERVICES AND PROGRAMMES</p>	<p>PUBLIC INFORMATION MEETINGS/WORKSHOPS/FORUMS : SUB-COMMITTEE PUBLIC MEETINGS, 1990 AND 1991. PUBLIC ART SYMPOSIUM, 1992. ARTS AWARENESS, JULY 1991 - MAY 1992. GRANTS WORKSHOP, DECEMBER 1991.</p>
<p>10. 12</p> <p>EQUITABLE DISTRIBUTION OF ARTS GRANTS; RESPONSIBLE ACCOUNTING</p>	<p>SUB-COMMITTEE PARTICIPATED IN REVIEW OF APPLICATIONS, 1990 AND 1991; SUB-COMMITTEE SUGGESTED REVISIONS TO GRANT APPLICATION FORM, 1990 - REVISIONS ENDORSED BY STANDING COMMITTEE OF COUNCIL.</p>
<p>10. 13</p> <p>ARTS COMMUNITY AND CITY ACT AS PARTNERS IN EVALUATION OF ARTS GRANTS APPLICATIONS.</p>	<p>PEER ASSESSMENT PROCESS INITIATED. SEE NO. 12 ABOVE. FINANCE AND ADMINISTRATION COMMITTEE DISALLOWED SUB-COMMITTEE AND STAFF RECOMMENDATIONS, JANUARY 1992.</p>
<p>10. 14</p> <p>ENCOURAGE ARTS GROUPS TO DO FINANCIAL PLANNING</p>	<p>SUGGESTED STRATEGIES INCLUDED CHANGES TO TIME-FRAME FOR GRANTS PROCESS. NO ACTION UNDERTAKEN BY CITY.</p>
<p>10. 15</p> <p>INFLATIONARY INCREASES TO BE REFLECTED IN GRANTS ALLOCATIONS.</p>	<p>INCREASES IMPLEMENTED IN MOST CASES IN 1990 ALLOCATIONS. UNIFORMITY OF THIS PRACTICE NOT EVIDENT IN 1991 OR 1992.</p>
<p>10. 16</p> <p>ACCOUNTABILITY: GRANTS SUPPORT/ DELIVERY OF SERVICE</p>	<p>NO FORMAL REVIEW PROCESS ESTABLISHED.</p>

OBJECTIVE

ACTION

<p>10.17</p> <p>APPLICATIONS FOR GRANTS FROM INDIVIDUALS AND PRIVATE ORGANIZATIONS</p>	<p>EXISTING GRANTS POLICY DOES NOT PROHIBIT APPLICATIONS BY INDIVIDUALS.</p>
<p>10.18</p> <p>ENCOURAGEMENT OF SELF-SUFFICIENCY IN ARTS ORGANIZATIONS.</p>	<p>GRANTS POLICY AND APPLICATION PROCEDURE STIPULATE THAT APPLICATIONS REFLECT REQUESTS FOR CITY FUNDING AT MAXIMUM OF 25 PERCENT OF OPERATING BUDGET; THAT OTHER FUNDING SOURCES /GRANTING BODIES BE IDENTIFIED.</p>
<p>10.19</p> <p>ESTABLISH BASE FOR MUNICIPAL ARTS FUNDING</p>	<p>CITY GRANTS BUDGET NOT ESTABLISHED ON PER CAPITA FORMULA.</p> <p>NO ARRANGEMENT WITH REGIONAL GOVERNMENT TO ESTABLISH PER CAPITA FUNDING BASE.</p>
<p>10.20</p> <p>ESTABLISH FUNDING SOURCE FOR EMERGING ARTS GROUPS/INNOVATIVE PROGRAMMES</p>	<p>NO FORMAL SOURCE OTHER THAN THE GRANTS BUDGET AS IT NOW EXISTS.</p> <p>APPLICATIONS BY NEW GROUPS ARE CONSIDERED ALONG WITH APPLICATIONS FROM TRADITIONALLY- FUNDED ORGANIZATIONS.</p>
<p>10.21</p> <p>PROCESS FOR IMPLEMENTATION AND REVIEW OF ARTS POLICY</p>	<p>SUB-COMMITTEE HELD PUBLIC MEETINGS, 1990 AND 1992; RE-DRAFTED ITS MANDATE IN 1990. FORMAL POLICY EVALUATION UNDERTAKEN WITH THIS STATUS REPORT.</p> <p>ARTS CO-ORDINATOR'S POSITION EVALUATED BY DEPARTMENT ON REGULAR BASIS.</p>
<p><i>C. York</i></p> <p><i>June 29, 1992</i></p>	<p>C.C. ARTS ADVISORY SUB-COMMITTEE</p> <p>SUSAN REEDER</p> <p>ROBERT SUGDEN</p> <p>MARILYNN HAVELKA</p>

6.

CORPORATION OF THE CITY OF HAMILTON
MEMORANDUM

TO: Arts Advisory Sub-Committee

YOUR FILE:

FROM: Susan K. Reeder, Secretary
Arts Advisory Sub-Committee
City Clerk's Department

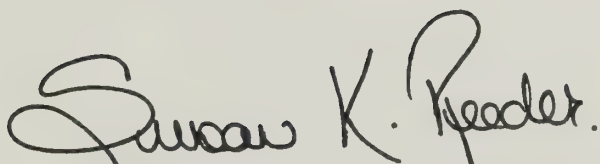
OUR FILE:
PHONE:

SUBJECT: Provincial Bill

DATE: 1992 July 6

Attached herewith for your information is a copy of the following Provincial Bill:

- Bill 72 - An Act to amend the Arts Council Act - 1st reading.



SKR/dbm

Attached.

2ND SESSION, 35TH LEGISLATURE, ONTARIO
41 ELIZABETH II, 1992

2^e SESSION, 35^e LÉGISLATURE, ONTARIO
41 ELIZABETH II, 1992

Bill 72

An Act to amend the Arts Council Act

The Hon. K. Haslam
Minister of Culture and Communications

1st Reading June 23rd, 1992
2nd Reading
3rd Reading
Royal Assent

Printed under authority of the
Legislative Assembly by the
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Projet de loi 72

Loi modifiant la Loi sur le Conseil des arts

L'honorable K. Haslam
Ministre de la Culture et des Communications

1^{re} lecture 23 juin 1992
2^e lecture
3^e lecture
sanction royale

Imprimé avec l'autorisation
de l'Assemblée législative par
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EXPLANATORY NOTES

The Bill amends the *Arts Council Act* in the following ways:

- It adds one vice-chair to the Council and provides for not more than sixteen other members. Under the present Act, the Council consists of one chair, one vice-chair and ten other members.
- It deletes the part of section 3, now obsolete, that deals with the first appointees to the Council.
- It provides for remuneration of the Council members as determined by the Lieutenant Governor in Council.
- It provides that the Council's quorum is to be a majority of the members in office not counting any vacancies in the membership. The present section 5 requires that the quorum be based on the total number of Council members, whether or not there is a vacancy.
- It deletes the requirement in the present section 8 that the Council meet in Toronto.

NOTES EXPLICATIVES

Le projet de loi modifie la *Loi sur le Conseil des arts* de la façon suivante :

- Il ajoute un vice-président au Conseil et prévoit un maximum de seize autres membres. Aux termes de la loi actuelle, le Conseil se compose d'un président, d'un vice-président et de dix autres membres.
- Il supprime le passage de l'article 3, devenu caduc, qui porte sur les premières personnes nommées au Conseil.
- Il prévoit que les membres du Conseil reçoivent une rémunération que fixe le lieutenant-gouverneur en conseil.
- Il prévoit que le quorum du Conseil est constitué de la majorité des membres en fonction, sans tenir compte d'une vacance au sein du Conseil. L'article 5 actuel exige que le quorum soit basé sur le nombre total de membres du Conseil, qu'il existe ou non une vacance au sein de ce dernier.
- Il supprime l'obligation, figurant à l'article 8 actuel, pour le Conseil de tenir ses réunions à Toronto.

An Act to amend the Arts Council Act

Loi modifiant la Loi sur le Conseil des arts

HER MAJESTY, by and with the advice and consent of the Legislative Assembly of the Province of Ontario, enacts as follows:

1. Section 2 of the *Arts Council Act* is repealed and the following substituted:

Council
continued

2. The corporation known as the Province of Ontario Council for the Arts, consisting of a chair, two vice-chairs and not more than sixteen other members, is continued under the name of Province of Ontario Council for the Arts in English and under the name of Conseil des arts de la province de l'Ontario in French.

2. Section 3 of the Act is repealed and the following substituted:

Appointment

3. The Lieutenant Governor in Council shall appoint the chair, the vice-chairs and the other members of the Council, each of whom shall hold office for a term of three years.

Remunera-
tion

3.1 The chair, vice-chairs and the other members of the Council shall be paid such remuneration as determined by the Lieutenant Governor in Council.

3. Section 4 of the Act is amended by striking out "vice-chair" in the first line and substituting "vice-chairs".

4. Section 5 of the Act is repealed and the following substituted:

Quorum

5. A majority of the members of the Council constitutes a quorum.

5. Section 8 of the Act is repealed and the following substituted:

Meetings

8. The Council shall meet at least four times a year.

Commence-
ment

6. This Act comes into force on the day it receives Royal Assent.

Short title

7. The short title of this Act is the *Arts Council Amendment Act, 1992*.

SA MAJESTÉ, sur l'avis et avec le consentement de l'Assemblée législative de la province de l'Ontario, édicte :

1 L'article 2 de la *Loi sur le Conseil des arts* est abrogé et remplacé par ce qui suit :

Maintien du
Conseil

2 La personne morale nommée Province of Ontario Council for the Arts, qui se compose d'un président, de deux vice-présidents et d'au plus seize autres membres, est maintenue sous le nom de Conseil des arts de la province de l'Ontario en français et sous le nom de Province of Ontario Council for the Arts en anglais.

2 L'article 3 de la Loi est abrogé et remplacé par ce qui suit :

3 Le lieutenant-gouverneur en conseil nomme le président, les vice-présidents et les autres membres du Conseil, qui sont en fonction chacun pendant trois ans.

Nomination

3.1 Le président, les vice-présidents et les autres membres du Conseil reçoivent la rémunération que fixe le lieutenant-gouverneur en conseil.

Rémunération

3 L'article 4 de la Loi est modifié par substitution, à «le vice-président» à la première ligne, de «les vice-présidents».

4 L'article 5 de la Loi est abrogé et remplacé par ce qui suit :

5 La majorité des membres du Conseil constitue le quorum.

Quorum

5 L'article 8 de la Loi est abrogé et remplacé par ce qui suit :

8 Le Conseil tient au moins quatre réunions par an.

Réunions

6 La présente loi entre en vigueur le jour où elle reçoit la sanction royale.

Entrée en
vigueur

7 Le titre abrégé de la présente loi est *Loi de 1992 modifiant la Loi sur le Conseil des arts*.

Titre abrégé

THE MUSEUMS OF THE CITY OF HAMILTON

Dundurn Castle 522-5313
York Blvd.

• •
Hamilton Military
Museum 523-5681
Dundrun Park

• •
Children's Museum 549-9285
1072 Main St. E. (Gage Park)
NOW OPEN ALL SUMMER

• •
Whitehern 522-5664
MacNab & Jackson St., Downtown

• •
Hamilton Museum of
Steam & Technology 549-5225
900 Woodward Ave.

Please!

Telephone for more information
hours of operation and directions!

SPECIAL OFFER:

Take this voucher to any
one of the museums of the
City of Hamilton and receive
2 for 1 admission
of equal or lesser value.

Offer expires July 31/92.
Valid for general admission.
Not valid with any other offer.

REMEMBER... THE MUSEUMS ARE OPEN DURING THE WEEK TOO! July 1992

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
			1 CANADA DAY Hamilton Military Museum: Military Tattoo Dundurn Park: 6:30pm - 9pm Steam & Technology Steaming Days	2 Children's Museum: Canada Day Activities 10am - 3pm	3 Children's Museum: Canada Day Activities 10am - 3pm	4 Visit Hamilton's 1859 Waterworks - The Museum of Steam & Technology.
5 Take the family to Dundurn Park for a picnic lunch and visit the museums.	6 Hamilton Military Museum: Dundurn Park Games for children.	7 Children's Museum: Visit the museum and receive a museum button.	8	9 Dundurn Castle: Day-Long Indoor & outdoor Historical Programme for children Pre-Registration is required.	10	11 Tour Whitehern and enjoy a game of Badminton or Croquet.
12 Dundurn Castle: Microcosm A demonstration, show & sale of 19th century crafts 10am - 5pm. Whitehern Garden Concert 2pm - 3pm	14 Children's Museum: Visit the museum and receive a museum button.	15	16 Dundurn Castle: Day-Long Historical Programme Pre-Registration is required.	17 Dundurn Castle: Come and see an Archaeology Dig. (All summer)	18 For Gardeners! Visit Whitehern's Ornamental Gardens.	25 Steam & Technology: Annual antique steam & gas show July 25 & 26.
19 What is a Wampum Belt? Visit the Children's Museum to find out!	20 Make a picnic lunch and Come to Dundurn Park - Visit 2 Museums.	21 Children's Museum: Visit the museum and receive a museum button.	22 Children's Museum: 14th Birthday Celebrations - Entertainment 10am - 3pm.	23 Dundurn Castle: Day-Long Historical Programme Pre-Registration is required.	24	
26 Whitehern: Garden Party 1-3:30pm • Garden Tours • Games • Entertainment Children's Museum: Kidsummer • Entertainment • FREE ADMISSION Steam & Technology Museum: Annual antique steam & gas engine show (see 25th).		29	30 Dundurn Castle: Day-Long Historical Programme Pre-Registration is required.	31 Steam & Technology: See a working model steam engine.		

Dept. of Culture & Recreation

Corp. of The City of Hamilton

SEE MAP ON BACK

403

DUNDURN
CASTLE

YORK BLVD.
HAMILTON
MILITARY
MUSEUM

HAMILTON HARBOUR

BURLINGTON ST.

BARTON ST.

MUSEUM OF
STEAM &
TECHNOLOGY

WOODWARD

Q.E.W.

CENTENNIAL PKWY.

WILSON ST. →

← KING ST.

DUNDURN ST.

MacNAB ST.

JACKSON ST.

MAIN ST. →

WELLINGTON ST.

WENTWORTH ST.

GAGE AVE.

QUEENSTON RD.

WHITEHERN

ABERDEEN AVE.

JAMES ST. ↓

8.

THE ARTS, ARTISTS AND CULTURAL POLICY
IN ONTARIO

ISSUES FOR DISCUSSION

CONSULTATION WITH THE HONOURABLE KAREN HASLAM
MAY 3 - 4, 1992

CO-CONVENORS: FRANCINE PERINET AND TOM HENDRY

INTRODUCTION

The purpose of this paper is to provide a framework for discussion at the Minister's Consultation on The Arts, Artists and Cultural Policy in Ontario. Each of the issues identified below will be the focus of discussion in one of the four workshops to be held the morning of May 4th.

The four issues identified are:

- FUNDING THE CREATORS
- PRODUCING THE WORK OF ONTARIO CREATORS
- CULTURAL EQUITY AND THE DEVELOPMENT OF OUR CULTURES
- REACHING THE PUBLIC

While each of these issues will be the subject of a separate workshop in the morning, the afternoon plenary session will provide an opportunity for all participants to address any of these issues. A report from each of the morning workshops will be given to the plenary and all participants will be invited to respond.

The description of each of the four issues is not intended to be either definitive or exhaustive. Instead, the intent is to suggest what types of issues will be dealt with in each workshop.

These four issues are closely interrelated. For example, the financial position of artists and creators, which will be discussed under ISSUE #1, is obviously affected by the opportunities that exist for Ontario artists to have their work produced or performed (ISSUE #2) and by the extent to which their work reaches its audience (ISSUE #4). Similarly, the financial position of creators, the production of their work, and the extent to which their work reaches the public is affected by the responsiveness of the Ontario government and its agencies to the advice of creators and those who produce their work. Concerns related to policy development and governance -- and to the principles of racial and cultural equality, and the goal of full and meaningful access for all geographic regions of the province -- will be the focus of ISSUE #3.

It is recognized therefore, that there will be some overlapping of discussion in the workshops. The intent is simply to give each workshop a primary focus in order to facilitate a manageable discussion.

The expectation is that this consultation will identify basic principles and broad strategies which could guide the Ministry and the Minister in the future. In pursuing strategies and proposals which come out of this meeting, it is anticipated that further consultation will be required. In fact, it is anticipated that Workshop #3 and the plenary session will consider an appropriate, continuing process through which the views of the community can be provided to the Minister.

ISSUE #1: FUNDING THE CREATORS

It is clear to us that the largest subsidy to the cultural life of Canada comes not from governments, corporations or other patrons, but from the artists themselves, through their unpaid or underpaid labour. (Report of the Federal Cultural Policy Review Committee, [Applebaum-Hébert Report], 1982, page 4)

There is no end of statistics from Statistics Canada and other sources which show that the majority of artists have incomes from their art well below the poverty line ... While a few artists do earn considerable incomes and the public perception may be that artists generally have substantial incomes, the fact is that they do not. ... In fact, few artists could practise their art were it not for the money obtained from teaching or from government subsidy given either directly to individuals, or to organizations who in turn employ the service of artists. (Report to the Honourable Susan Fish, the Minister of Citizenship and Culture by the Special Committee for the Arts [Macaulay Committee Report], 1984, page 15/1)

It is clear that organizations which are "educational" (or as they are now called "cultural"), have received the lion's share of what is often quoted as "arts expenditure". . . . The Ministry . . . should itself consistently distinguish between funding for cultural institutions and funding for the arts. (Macaulay Report, pages 6/6 - 6/7)

... in the fiscal year 1982-83, a total of only one-fifth of each cent (about .22 of a cent out of each tax dollar spent in the province), went to support the arts - twenty-two cents out of each \$100. (Macaulay Report, page 8/14)

... about half of Ontario's residents assume that the provincial arts subsidy is 4,500 percent higher than it really is. (Macaulay Report, page 8/16)

The financial situation of practising creative artists in Ontario and the conditions they work in have scarcely changed or improved in thirty years. The unprecedented national and international success of Canadian creators in all artistic fields (visual, literary and the performing arts), has not translated into a decent living for the vast majority of artists, although the handful of those who do well has grown. Despite the astonishing cultural expansion of the past three decades, which has produced an array of organizations and agencies and a greatly expanded cultural workforce in the arts-related professions, the fact still remains that the closer one gets to the act of creation the smaller the rewards.

In the second quote above from the Macaulay Committee Report, the reference to "educational" or "cultural" institutions includes the Royal Ontario Museum, TV Ontario, CJRT-FM, the Royal Botanical Gardens and the Ontario Science Centre. If one were to look

only at the portion of arts funding which reaches the hands of the artists and creators themselves, the percentage would be much lower than the Macaulay Committee's figure of one-fifth of one percent of Ontario spending.

At present Ontario plays a significant role in providing funding to creators and performers. This funding takes the form of both grants to creators and indirect assistance through the payments to artists and creators made by institutions and organizations receiving subsidies from the Ontario Government and its agencies. Recently, additional funds have been provided to the Ontario Arts Council (\$7.5 million), and to book and magazine publishers through the new Ontario Publishing Centre (\$5 million).

Nevertheless it remains true that the financial status of creators in Ontario is that of a generally disadvantaged group. It is, therefore, difficult for those who must be at the heart of artistic production to function successfully in their professions. As the Macaulay Committee recognized "artists are underpaid, insecure and underprotected compared to other producers in our society". Until and unless this issue is addressed, it is difficult to see how the cultural life of Ontario and of Canada can flourish.

What effect does the current weak financial position of Ontario creators have on the development of creative activity here? What effects does it have on the production of artistic works and the society itself? Is a new generation emerging?

Should it be a concern of the Government of Ontario to ensure that a greater proportion of creators be able to earn a reasonable living? If so, how might this be achieved? Should a higher proportion of provincial funding be going into direct assistance for artists and creators? Should this be done by increased funding of existing programs, or through new initiatives? Should some or all of such direct assistance be related to the income artists and creators earn?

- GOALS:
- To identify principles or policy objectives related to the financial position of creators which should guide the Government of Ontario and the Ministry of Culture and Communications in its policy and funding decisions.
 - To discuss current funding policies and practices to see whether, particularly in the light of the recession, changes might be considered that would more effectively improve the financial position of creators and strengthen creativity in Ontario in the future.

ISSUE #2: PRODUCING THE WORK OF ONTARIO CREATORS

We have come to believe that federal cultural policy must place a new emphasis on encouraging the best use of our concert halls, theatres, cinemas, galleries and airwaves for the presentation to Canadians of the finest works of Canada's own creative artists. (Applebaum-Hébert Report, page 6)

... the federal offer to negotiate arrangements on culture with all provinces requires further examination. In particular, governments should consult the artistic and cultural communities affected before proceeding with this initiative. (Report of the Special Joint Committee on a Renewed Canada, [Beaudoin-Dobbie Report], February 28, 1992, page 77)

We recommend that the legislative jurisdiction of Quebec over cultural affairs be explicitly affirmed through an amendment to the Constitution Act, 1867, upon Quebec's request. We leave open the possibility that in the future other provinces may be interested in having their legislative jurisdiction over cultural affairs affirmed in the Constitution. (Beaudoin-Dobbie Report, page 78)

... culture is multi-jurisdictional among all levels of government but ... there is a special federal responsibility to ensure the free expression of Canada's diverse cultural identity. (Culture and Communications: The Ties That Bind, Report of the House of Commons Standing Committee on Communications and Culture, April 1992, Appendix B: Submission to the Special Joint Committee on a Renewed Canada, page i)

... communications is primarily, although not solely, an area of federal responsibility with respect to policy and regulation. (The Ties that Bind, page i)

... strong national cultural and communications institutions must be sustained and enhanced as vehicles to help achieve and promote Canada's nationhood. (The Ties That Bind, page ii)

A second important issue for artists and creators in Ontario is the extent to which opportunities exist for their work to be produced and disseminated. For production to occur, both the necessary funds and the involvement of producing organizations and structures are usually required.

The process in the visual arts is different from that of the performing or literary arts. In the visual arts, the creator actually produces the work and the cost of the materials involved can be relatively limited compared to the production costs of mounting a play or publishing a book, but they are astronomical compared to the costs incurred by individual

novelists or playwrights in the creation of their works. Moreover, in addition to materials there is the cost of maintaining a studio to consider, an expense which is not usually recognized in public funding programs for artists. Given that visual artists often do not receive enough income to carry these expenses, few are able to dedicate themselves to continuing production. Major works may only be possible on a commissioned basis. This means that artistic production is significantly affected both by the extent to which works are commissioned or purchased for display in public buildings, and by acquisition and exhibition policies of publicly funded art galleries. At present, there is no integrated public policy addressing the particular situation of visual artists.

For playwrights or composers the process of production is more complex in that both depend on the existence and interest of performing arts organizations if their work is to be produced. Getting new works produced is a particular challenge, because the work of new playwrights or composers seen as particularly risky. But as with art exhibitions, performances of plays or music have a short life and without documentation, that is the publication of the script, score, or an exhibition catalogue, the work will remain ephemeral.

The performing arts depend substantially on public funding, with the Ontario Government, through the Ontario Arts Council, being an important source of such support. It is a recognized policy concern to address the issue of the performance of Canadian works, including new works. It is also important that Canadian music be recorded and that at least some of the work of Canadian playwrights be broadcast, as this provides many Ontarians with their only opportunity to have access to such work.

In publishing, sound recording, film and video and broadcasting it is equally important that opportunities exist for the work of Canadian artists to be produced. The production process varies in both complexity and cost; and finding the money to finance production is often a complex process. In film and video, for example, part of the cost of financing production often must come from distributors or television broadcasters, whether public or private. The broad pattern in the cultural industries has always been that Canadian-owned and controlled companies are responsible for financing most of the work of Canadian creators, whether in publishing, sound recording, film or video. The financial difficulties of such firms, and their relatively weak position in their domestic market has a negative effect on their ability to finance the production of Canadian cultural works. This situation, combined with the relatively small population of Canada, has led to programs of public financial assistance and to the creation of public agencies such as TVOntario, the National Film Board and the CBC, which have played a major role in expanding opportunities for a diverse range of Canadian production.

The cultural delivery system in Ontario (distribution, exhibition and retailing of art and cultural production), which is ample and affluent comparatively speaking, remains preoccupied with imported work. Foreign books, films, TV shows, news, recordings, and videos predominate. Cultural policies over the years have talked at great length about this perennial problem -- and done relatively little.

A 1987 policy review reached the conclusion that:

... the fundamental structural dilemma affecting Canada's cultural industries has worsened, in part because of a rapidly changing external environment ... Although it has always been difficult for Canadians to finance the production of cultural goods from the revenues of their own, rather small, domestic market -- the market most naturally interested in the products and the one that must provide a basis for their success -- it is now becoming almost impossible, because of the advantages accruing to foreign competitors operating in Canada. ('Vital Links, Canadian Cultural Industries", Ottawa, April 1987, page 12.)

Since the Free Trade Agreement with the United States went into effect three years ago, there has been no advance in federal efforts to deal with the problem. On the contrary, there are signs of a continued retreat, (e.g., the revised and then eliminated federal film legislation and, more recently, the new Book Publishing Policy which backs away from foreign investment rules intended to achieve Canadianization).

To the extent that Ontario creators' work has as its primary public all of Canada rather than just Ontario, reaching that public depends on national institutions and structures. A substantial majority of such English-language organizations are located in Ontario, and much of the production of the work of Ontario artists and creators is carried out by these national organizations.

The companies, organizations and networks through which production and distribution takes place are therefore vital to the artistic life of Ontario. The current status of this production and production financing infrastructure can be discussed in terms of three concerns:

1. the extent to which Ontario's assistance to arts institutions, companies and agencies is linked to and results in the publication, production and performance of the work of Ontario creators, generating income for them while giving Ontario citizens and other Canadians access to their work;
2. the degree to which the structures and institutions which produce and distribute the work of Ontario creators might be threatened by changes in the division of jurisdiction in culture and communications between federal and provincial governments, or its complete devolution to the provinces; and
3. the degree to which changes in federal policy under the impact of American trade policy presages a restructuring which would make Ontario part of the American market rather than the centre of an East-West Canadian system.

- GOALS:
- To identify principles which should guide those Ontario policies which affect the production and dissemination of the work of all artists and creators in Ontario.
 - to identify initiatives which might be taken to strengthen artistic production in Ontario.
 - To review what is at stake for Ontario in the issues of devolution and cultural sovereignty and to explore policy initiatives Ontario might consider.

ISSUE #3: CULTURAL EQUITY AND THE DEVELOPMENT OF OUR CULTURES

... artists must constantly strive to prove that they have a legitimate place in society, to catch the interest of an audience surfeited with standardized but technically dazzling products, to reach a public to which access is increasingly difficult, and ceaselessly try to perfect a craft ... (Art is Never a Given, Report of the Task Force on Training in the Arts, 1991, page 15)

It is clear that, in this field, the government must take the lead. (Art is Never a Given, Report of the Task Force on Training in the Arts, page 9)

At the foundation of our thesis is the belief that the cultural identity of any Canadian need not be threatened by the diversity of Canadian society; nor should that individual's identity be endangered or sacrificed in the renewal of Canada as a unified country. ... Rather, Canada's cultural diversity should enhance and enrich our potential for cultural growth and identity, both individually and collectively. (Culture and Communications: The Ties That Bind, page xiii)

... no society can call itself truly fair, if some of our citizens are excluded from full participation because of discrimination. (Speech from the Throne, Province of Ontario, April 6, 1992, page 15)

This issue has to do with the influence which Ontario creators and artists ought to have on the development of public policy and programs in the arts, and relates to the matter of representation on the boards of bodies which administer Ontario government funds allocated to the arts and culture. Many arts professionals consider that governance in the arts in Ontario would be enhanced if many more artists were appointed to boards of organizations such as the Art Gallery of Ontario and the Ontario Arts Council whose decisions bear directly on the lives and careers of Ontario creators and artists.

Appointments to such boards should be made on the basis of professionalism not patronage. (By the same token, the Province would do well to include members of the artistic community on public boards in other fields.)

The recently published report of the federal Task Force on Professional Training for the Cultural Sector in Canada, a task force co-chaired by Peter White and Michelle Rossignol, took the unusual step of deviating from its explicit mandate to express profound concern over what the report calls "a deep malaise" within Canada's artistic community. Taking upon itself the task of diagnosing the causes of this malaise, the report, titled Art is Never a Given, drew attention to "Several actions taken by the federal government, as part of its fiscal policy" which "have had highly negative effects on the artistic community". Specifically, the report referred to "The impoverishment of the Canada Council, and cutbacks at the National Film Board and the CBC", identifying these as "further evidence of systematic government withdrawal when faced with values which are not profitable." With respect to the CBC, the report observes that "The recent dismemberment of CBC/Radio-Canada ... deprives the various cultural communities of a wealth of exchanges, confrontations, and encounters, and also deprives artists of information about the work their fellow creators are doing in other regions."

Coming after two decades of substantial growth, this relatively recent setback damages existing working conditions for creators and affects the development of new creative talent. Inevitably, the situation affects the climate and the context for discussion of the arts and cultural policy.

Any full discussion of public policy and governance in the arts in Ontario must give attention to two specific concerns related to cultural equity. Both address the goal of reflecting and including all communities in the development of the arts and culture and providing access to the work of Ontario creators throughout the province.

First, it is important that equitable opportunity exist for women and men of racial and cultural minority communities in Ontario to develop their talent, to see their work produced, and to have a reasonable chance to generate a decent income. Equally important is the creation of opportunities for all Ontarians to see, experience, and acquire an understanding of the diverse cultures which make up Ontario society. This workshop will include a consideration of ways in which the Ontario government and government agencies might work more directly and responsively with cultural communities to foster such development.

While the question of the equitable treatment of cultural and racial minorities is sometimes addressed in terms of cultural appropriation, the fundamental policy issue is one of access. Access to public programs and funding, access to publication and exhibition, access to mainstream audiences.

The issue of equity extends equally to geographic communities. The workshop would, therefore, include a discussion of the extent to which individuals and communities throughout Ontario have fair and reasonable opportunities for development in the arts.

Consideration might be given to Ontario government initiatives which would more effectively assist such development.

The concerns regarding greater equity must be seen within the context of making art part of the life of Ontario and all the communities that constitute the society. Implicitly it involves moving away from public policies predicated on an understanding of art as something good that should be brought to the people.

- GOALS:
- To determine what principles should guide the Ministry of Culture and Communications' and the Ontario Government's process of consultation with the cultural community concerning the development of provincial policy and programs.
 - To identify principles and practices which would effectively achieve cultural equity in Ontario.
 - To provide advice concerning the appropriate role of creators in the governance of agencies which administer public funds in support of culture and the arts.

ISSUE #4: REACHING THE PUBLIC

The Minister responsible for the arts is the sole champion for the arts in cabinet and in the government ... By leadership and by example, the Minister must be an advocate for the arts with other ministries in the Ontario government and with other provincial governments, with the federal government, the private sector and with municipal governments in Ontario. (The Macaulay Report, page 16/1)

If we are to increase public awareness of the benefits of cultural activity and to promote greater enjoyment of it, Canadian artists and their work must be publicized -- and marketed -- more effectively than they have been in the past. Success in these efforts will stimulate demand for and consumption of the cultural output of the country. In the process, public recognition of our artists will be expanded and their financial rewards improved. (Applebaum-Hébert Report, page 95)

Closely interrelated with concerns regarding the income of creators, the production of their work and equitable participation of creators in the cultural life of the province is a concern that their work make the necessary connection with the public. This is not simply a question of marketing, since the works of artists and creators are not consumer goods in the usual sense of that term. Even when such works challenge the culture or cultures from which they arise, they exist in a living relationship with that culture. A book only becomes literature when it is read; ideas, images and artistic creations have to reach an audience and be absorbed by the public before they can enter the culture.

It is widely recognized that, while public awareness of the work of Canadian creators has increased substantially over the past decade, it remains undesirably limited. The general extent of this problem has been documented recently in the study, Linking Artists and Audiences, which was carried out by Ekos Research and published by the federal government in 1989. The lack of awareness is greater in the case of art which is community based, or which, although culturally significant, may not fit into mainstream systems.

Creating the awareness and recognition of the importance of the work of Ontario creators requires both leadership on the part of the Minister and the Government, and active, effective efforts by public agencies and institutions, and by private organizations and corporations. The importance of the government and its agencies is more apparent if one bears in mind the extent to which private organizations depend on public assistance to finance audience development initiatives promoting the work of Ontario creators. Through the educational system and the provincial public broadcasting service, TVOntario, the Government of Ontario also has the capacity to greatly enhance public awareness and appreciation of, and involvement with the work of Ontario creators.

- GOALS:
- To identify the role the Minister and the Ministry can play as advocates of the arts within the Ontario Government, and particularly with other Ministries such as Education and Public Works whose activities could have a substantial effect on increasing awareness of the work of Ontario creators.
 - To review the activities of Ontario's cultural agencies, as well as the Ministry of Culture and Communications' own policy and programs, and provincial legislation and regulation, to see whether they could more effectively promote an awareness of, and audiences for, the work of Ontario artists and creators generally.
 - To suggest specific initiatives the Minister, the Ministry, and the Government of Ontario could take which would create a greater awareness of the work of Ontario artists, and improved access to that work for people throughout the province.



Minister
Ministre

Ministry of
Culture and
Communications

Ministère de la
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April 23, 1992

Vitek Wincza
Unit 200-627 Main Street East
Hamilton, Ontario
L8M 1J5

Dear Vitek Wincza:

I am writing to thank you for participating in the May 3 & 4 gathering From the Ground Up, convened on my behalf by Francine Perinet and Tom Hendry.

I am very much looking forward to this opportunity to meet with you. Since last August when I became Minister of Culture and Communications, I have become familiar with the mandate of this Ministry, and many of the pressing issues and concerns that confront the artistic community. Over the course of these months, I have had the privilege of meeting many of you and becoming familiar with your organizations and institutions. While these meetings have been valuable, informative, and often inspiring, they have typically left all present - especially me - wanting more time, and a better context to discuss the broader issues affecting artists and the arts.

From the Ground Up is my first chance to carry on that discussion. I know that even the relatively generous amount of time we have set aside for this meeting will seem short once we begin discussing the many important concerns, ideas and perspectives that we address in our common struggle to strengthen the place of artists and the arts in our community.

I believe that the challenges and opportunities facing the arts in this economic climate are as serious as they have ever been. I will appreciate hearing your views, insights and experience which will inform and guide the difficult decisions and choices that lie ahead. As Minister, your advice will be invaluable to me in carrying out my responsibilities.

As you know, the meeting will begin on Sunday May 3, with registration at 6:30 pm at the Tarragon Theatre. This session will allow us to meet informally and hear opening comments from the Deputy Minister, Dr. Elaine Todres, poet Lillian Allen and Yolande Grise, Chair of the Ontario Arts Council. It will also permit me to share with you some of my own preoccupations and to provide you with some new and valuable information on the economics of the arts in Ontario today. This session will continue until approximately 9:30 pm.

On Monday, May 4, we will begin at 9:00 am and work through the afternoon. Lunch and snacks will be provided. During the morning, four breakout groups will discuss the four topics: 1. Funding the Creators; 2. Producing the Work of Ontario Creators; 3. Cultural Equity and the Development of our Cultures; and 4. Reaching the Public. Each group is free to explore all four areas, but Group 1 will be asked to concentrate its attention and discussion on Issue 1. Group 2 on Issue 2, and so on. During the afternoon, in plenary, we will discuss and evaluate recommendations, proposals and issues identified by the groups.

Discussion facilitators, (F) and rapporteurs, (R) for the four groups are:

- 1:F - Lisa Steele, R - Colin Taylor
- 2:F - Joy Cohnstaedt, R - Makeda Silvera
- 3:F - Betty Julian, R - Tom Hill
- 4:F - Rita Deverell, R - Paulette Gagnon

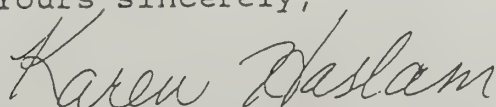
I enclose a background paper prepared at the request of the convenors, setting out the four areas for discussion.

The Tarragon Theatre's address is 30 Bridgman and the telephone number is (416) 531-1827.

Because time is short, I will be grateful if, within the next 48 hours, you will fax (416) 963-2495 or call (416) 325-6200 Lorena Murialdo your first and second preference as to the breakout group in which you wish to participate.

I look forward to meeting you at the Tarragon on Sunday May 3, and to hearing your views on future directions for the arts in Ontario.

Yours sincerely,



Karen Haslam
Minister

CAYONHBLAOS
CSIPA



Urban Municipal Collection
2nd Floor
Hamilton Public Library

J.J. SCHATZ
CITY CLERK

THE CORPORATION OF THE CITY OF HAMILTON

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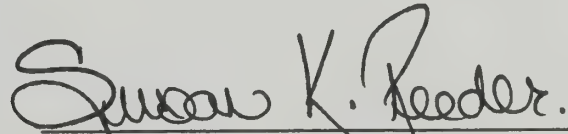
TEL: 546-2700
FAX: 546-2095

1992 August 24th

NOTICE OF MEETING

ARTS ADVISORY SUB-COMMITTEE

**TUESDAY, 1992 SEPTEMBER 1ST
12:00 O'CLOCK NOON
ROOM 233, CITY HALL**


Susan K. Reeder, Secretary

NOTE: A photographer will be present to take a group picture of the Arts Advisory Sub-Committee for the 1992 Annual Report.

Your attendance is important. If you are unable to attend, please notify the Committee Secretary at 546-2753.

AGENDA

1. Minutes of the regular meetings held Tuesday, 1992 June 9th and Tuesday, 1992 July 14th.
2. Revised (1992 August 4) Public Art Policy DRAFT (tabled from the previous Agenda due to lack of a quorum).
3. Municipal Arts Policy Review (tabled from the previous Agenda due to lack of a quorum).

INFORMATION ITEMS

- 4.1 Arts and the Cities - Notice of Annual General Meeting.
- 4.2 Recreation Centres Art Programming - Fall/Winter Schedule.
- 4.3 Arts Awareness 1992 Survey package.
- 4.4 Summer Report - Arts Co-Ordinator.
- 5. **OTHER BUSINESS**
- 6. **ADJOURNMENT**

Tuesday, 1992 June 9
12:00 o'clock noon
Room 233, City Hall

The Arts Advisory Sub-Committee met.

There were present: Carmen Nemeth, Chairperson
Janna Malseed, Vice-Chairperson
Irene Sushko
Joe Gaul
Glen Mallory
Chuck Renaud
Delores Prendergast
Vitek Wincza

Regrets: Mayor R. Morrow - City Business
Alderman M. Kiss - Illness
Jessica Davenport
Bob Mason

Absent: Robert Challe

Also present: Cheryl York, Arts Co-Ordinator
Shari Johnson, Culture and Recreation Department
Marilynn Havelka, Manager of Cultural Services
Susan K. Reeder, Secretary

AGENDA

The Sub-Committee was in receipt of the minutes of a special meeting of the Arts Advisory Sub-Committee held on Tuesday, 1992 April 28 and its regular meeting held on Tuesday, 1992 May 5th. These minutes were approved as circulated.

COMMENTS - MUNICIPAL POLICY "DRAFT DOCUMENTS"

The Sub-Committee was in receipt of a memorandum from the Secretary of the Parks and Recreation Committee requesting comments from the Arts Advisory Sub-Committee with respect to a proposed Municipal Policy on several matters, but specifically of interest to the Arts Advisory Sub-Committee is a Draft Policy on Recreation and the Arts.

Some discussion ensued on this matter, and the following recommendation was approved:

That the Arts Advisory Sub-Committee endorses the proposed Municipal Policy on "Recreation and the Arts".

REVIEW OF THE DOCUMENT "POLICY FOR THE ARTS".

The Sub-Committee reviewed the document "Policy for the Arts" and considerable discussion ensued with respect to this document.

The Arts Co-Ordinator commented that Objective No. 1 (Page 10) and Objective No. 21 (Page 31) respecting the establishment of the position of the Arts Co-Ordinator and the establishment of the procedure for the implementation of the Municipal Arts Policy respectively have been completed.

With respect to Objective No. 2 (Page 11) the Arts Co-Ordinator advised that in keeping with this recommendation that a Regional Cultural Task Force has been established and that the Arts Advisory Sub-Committee can request a progress report to be presented to them at some point.

With respect to Objective No. 3 (Page 12) respecting the Partnerships with Arts Planning, that a meeting was held with the Tivoli Theatre as well as the Arts Advisory Sub-Committee holding an Annual Meeting.

Chuck Renaud commented that the Arts Advisory Sub-Committee's participation in the Arts Grants Process needs to be verified once and for all.

Considerable discussion ensued on this matter and it was agreed that a Task Force be set up to formulate a resolution respecting the Arts Advisory Sub-Committee's involvement in the Grants Process. The following persons indicated that they wish to serve on this Task Force:

Vitek Wincza
Chuck Renaud
Janna Malseed
Irene Sushko
Carmen Nemeth

It was agreed that the first meeting for this Task Force would be held on Thursday, 1992 July 9, at 7:30 o'clock p.m., at the Musician's Guild Board Room at 20 Jackson Street West, Suite No. 408. It was further agreed that the Sub-Committee's Secretary would forward a notice about this Task Force meeting to all members of the Sub-Committee to attend and participate. It was also agreed that the Secretary would obtain information from the Grants Co-Ordinator with respect to the 1991 and 1992 Grant allocations for the consideration of this Task Force.

LIAISON WITH THE ARTS COMMUNITY

General Discussion ensued on the proposed strategy for the Arts Advisory Sub-Committee liaisoning with the Arts Community. Several suggestions were made for doing this and it was agreed, following a considerable amount of discussion, that this matter would be tabled.

It was also agreed that with respect to the Policy for the Arts, that the Arts Co-Ordinator would prepare a presentation on the status of the objectives contained within that report for the next meeting.

EVALUATION DISCUSSIONS

Public Art Symposium

The Arts Co-Ordinator advised that a written summary of this Symposium would be published and distributed to all members of the Sub-Committee. She added that this was a very successful Symposium.

Arts Awareness Week

The Arts Co-Ordinator advised that the Art in the Square Exhibit is still on display. Chuck Renaud spoke and thanked all persons involved for this event and added that it proved to be self-sufficient in relation to costs. He also thanked Trevor Hodgson for support of the event, as well as to Bill Powell Jr. for arranging the supply of the art wall supports.

General discussion then ensued on the effectiveness of Arts Awareness Week and Chuck Renaud indicated that there will be a summary meeting of the Planning Committee for Arts Awareness and that a report will be coming to the Arts Advisory Sub-Committee along with a delegation to speak to the event. It was agreed that this delegation from the Arts Awareness Planning Committee would speak at the next meeting of the Sub-Committee. With respect to a Task Force for the 1993 Arts Awareness Week event, it was agreed that this matter would be discussed at the next meeting.

ART PROGRAMS IN RECREATION CENTRES

The Arts Co-Ordinator advised that Arts Programs have been established in the Recreation Centres for the Fall and indicated that the Adult Programs would deal with such issues as Calligraphy, Folk Art and Paper Tole.

Some discussion ensued on the quality of the instruction in these programs and it was clarified that the instructors are competent and provide a high standard of instruction. It was also clarified that these Art Programs do not consist of music or dance.

OTHER BUSINESS

The Arts Co-Ordinator and the Chairperson spoke of the recent initiative of painting a wall at the Pinky Lewis Recreation Centre which involved children from the community. Pictures were shown of the art work and it was also indicated that because this was a community event, that to-date there has been no vandalism of it since the community in fact feels a sense of ownership for it.

LESCARBOT AWARD

It was recognized that Mr. Irvin Zucker had been the recent recipient of the Lescarbot Award and it was agreed that the Chairperson would send a letter of congratulations to Mr. Zucker on his receiving this Award.

ART IN PUBLIC PLACES STEERING COMMITTEE FINAL REPORT

Chuck Renaud requested an up-date on when this final report would be coming to the Sub-Committee and it was indicated by the Arts Co-Ordinator that it is anticipated that this final report will be presented at a Summer meeting of the Arts Advisory Sub-Committee.

ANNUAL REPORT - CULTURAL DIVISION, CULTURE AND RECREATION, CITY OF HAMILTON

Chuck Renaud spoke to the recent Annual Report which was distributed to all members of the Sub-Committee and noted that the section contained within that report respecting the activities of the Arts Advisory Sub-Committee should be more extensive. It was indicated by the Chairperson and the Arts Co-Ordinator that the Manager of Cultural Services has recognized this and has indicated that in 1993 that section will be expanded.

ADJOURNMENT

There being no further business, the meeting then adjourned.

Taken as read and approved,

CARMEN NEMETH, CHAIRPERSON
ARTS ADVISORY SUB-COMMITTEE

Susan K. Reeder
Secretary
1992 June 9

Tuesday, 1992 July 14
12:00 o'clock noon
Room 264, City Hall

The Arts Advisory Sub-Committee met.

There were present: Carmen Nemeth, Chairperson

Alderman Kiss
Bob Mason
Delores Prendergast
Jessica Davenport
Chuck Renaud

Regrets:

Mayor Morrow
Janna Malseed, Vice-Chairperson - Illness
Glen Mallory - Out of Town
Joe Gaul
Vitek Wincza
Robert Challe
Irene Sushko

Also present:

Cheryl York, Arts Co-ordinator
Bob Sugden, Director of Culture and Recreation
Sheila Greenspan, Chairperson, Art in Public Places Steering Committee
Lana Robinson, Arts Awareness Week
Robert Adkins, Arts Awareness Week
Shari Johnson, Culture and Recreation Department
Susan K. Reeder, Secretary

NOTE: As only 6 members of the Sub-Committee were present, no quorum was attained and thus no action could be taken at this meeting.

The Sub-Committee proceeded to deal with matters on an information basis.

A G E N D A

1. Minutes of the Regular meeting held Tuesday, 1992 June 9th.

Since no quorum was available at the meeting, these minutes will be considered at the next regular meeting of the Sub-Committee.

DELEGATION

2. **Arts Awareness Week 1992, Executive, Volunteer Committee.**

Ms. Lana Robinson and Mr. Michael Adkins were present at the Sub-Committee meeting with respect to a summary of the Arts Awareness Week. Mr. Chuck Renaud and Ms. Carmen Nemeth were also part of the volunteer committee for the Arts Awareness Week events.

Ms. Robinson spoke to the Sub-Committee with respect to the activities which were held for the 1992 Event which she indicated were a considerable expansion from last year. She added that this is an amazing feat with an unknown project and a late start to the group's formation. She indicated that there needs to be a clarification of the goals of the Arts Awareness Week from the Arts Advisory Sub-Committee to the Planning Group in the future. She gave her view that the event is extremely worth while and that in future a prepared and known budget is essential. She congratulated all those who participated in the planning for this event.

The Director of Culture and Recreation spoke and advised that a budget request for 1993's Week would be based on the cost incurred for the 1992 Event, but that the decision on the funding for this event would be made by City Council.

Some discussion then ensued on the possible dates for the Arts Awareness Week for 1993. Ms. Robinson indicated that she prefers a month like May, where activities can be outside in areas that people frequent on a routine basis, such as Gore Park. She added that the Sub-Committee should set a time now for the 1993 Arts Awareness Week.

Michael Adkins made comments about the Week and feels that it has a good foundation now and could be made stronger in the future. He indicated that the Art in the Square was very successful with over 2,000 people in attendance. He recommended that 3 people should be brought in specifically for the planning for the Arts Awareness Week to do the following:

- (1) one person to do the planning for "Art in the Square",
- (2) one person to concentrate for 6 weeks on solid media liaison on the Awareness Week events, and
- (3) one person to organize the Hamilton Place Gala.

Chuck Renaud made comments about the Arts Awareness Week and indicated that the people he has spoken with favour May or June for the event. He added that they would not be in support of October. He indicated that the people he had spoken with were from Theatre Aquarius and the Opera. He indicated that he felt that overall the events were very successful and gave congratulations to a very good group of volunteers who assisted in the planning. He indicated that the Arts show was very successful and that the Artists were very pleased with the response. With respect to the Gala at Hamilton Place, he added that it was o'kay considering the timing for publicity but more advance time is needed for this type of event in the future.

Michael Adkins added that not knowing budget amounts seriously hampered the project.

Chuck Renaud indicated that he feels that the Arts Advisory Sub-Committee should draw up a Draft Budget for the Director of Culture and Recreation to assist him in making a Budget proposal for 1993 funds.

In appreciation for the volunteer work done by Lana Robinson, Michael Adkins, Chuck Renaud and Carmen Nemeth, the Director of Culture and Recreation and the Arts Co-Ordinator presented them with certificates and T-Shirts with thanks.

3. Art in Public Places Policy Steering Committee - Draft Public Art Policy.

Sheila Greenspan, Chairperson of the Art in Public Places Policy Steering Committee was in attendance at the Sub-Committee meeting and spoke on the Draft document and the process followed to reach this point.

She indicated that the Steering Committee tried to avoid pitfalls involved with this issue, i.e. pitting Artists against the Community. She indicated that the document is a collaboration of diverse areas of the Community, i.e. Industry, Artists, Urban Designers, etc. She advised that a great deal of the Steering Committee's time was spent on reaching consensus on definitions of Public Art/Public Space and the legal aspects of the issue.

Ms. Greenspan indicated that the Draft Policy places the City of Hamilton in the role of leader in the role of Public Art, whereby one of the recommendations is that the City would designate one percent of developments for Art. In conclusion, Ms. Greenspan advised that presently the document is being reviewed by the Legal Department.

General discussion then ensued on the procedures to be followed for the presentation of this Draft document to the Parks and Recreation Committee.

As it was recognized that the Sub-Committee lacked a quorum, it was acknowledged that no decision could be made at this point. However, some discussion did ensue on some of the aspects contained within the Draft Policy. Chuck Renaud expressed concerns that the recommended Draft Policy does not allow for the Arts Advisory Sub-Committee to serve as part of the Public Art Review Committee. Sheila Greenspan responded to this and advised that the Steering Committee felt that the Review Committee should be comprised of people with expertise in the Visual Art Field and that this Review Committee should be arms length from the Arts Advisory Sub-Committee and report directly to City Council. She added that at least one member of the Arts Advisory Sub-Committee could be a liaison member on the Review Committee.

Chuck Renaud also indicated that he felt that the Draft Policy should have a preamble to it and give background on the research done on other municipalities and pitfalls to avoid. He also requested that the Draft Report should clearly spell out the process and composition of the Trust.

Some discussion then ensued on the Strategy of the Presentation of the Draft Policy.

Chuck Renaud suggested that there should be a Public Meeting on this issue and requested that the Public Meeting be combined with a Regular Meeting of the Sub-Committee, specifically to consider the Draft Policy. However, it was recognized that as no quorum was in attendance at this meeting, that this decision could not be ratified.

DIRECTOR OF CULTURE AND RECREATION

4. Invitation to Arts and the Cities - Edmund C. Bovey Regional Clinic and Meeting

The Sub-Committee was in receipt of a recommendation from the Director of Culture and Recreation dated 1992 June 25, respecting the above-noted matter.

As no quorum was in attendance to ratify this recommendation, it was moved by Chuck Renaud, seconded by Bob Mason and **carried** that the Secretary conduct a Poll of those members who were not in attendance at the Sub-Committee meeting in order to obtain approval and thus forward this matter on to the Director of Culture and Recreation for his assistance in moving this item forward.

The Committee then approved the following:

That the Arts Advisory Sub-Committee endorse an invitation to Arts in the Cities to hold the next Edmund C. Bovey Regional Clinic and Meeting in Hamilton in 1992 November.

ARTS CO-ORDINATOR

5. Status Report - 1992 July - Policy for the Arts.

As no quorum was present at this meeting, this matter was **tabled** to the next meeting.

INFORMATION ITEMS

The Sub-Committee was in receipt of the following Information Items:

6. **Bill 72 - An Act to amend the Arts Council Act - 1st Reading.**
7. **Calendar of Events for 1992 July - The Museums of the City of Hamilton.**
8. **Discussion Paper - "The Arts, Artists and Cultural Policy in Ontario".**

10. ADJOURNMENT

There being no further business, the meeting the adjourned.

Taken as read and approved,

**CARMEN NEMETH, CHAIRPERSON
ARTS ADVISORY SUB-COMMITTEE**

**Susan K. Reeder
Secretary
1992 July 14**

2.

DRAFT Public Art Policy

City of Hamilton

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revised August 4, 1992

MISSION STATEMENT

The City of Hamilton will initiate, implement and support a public art programme to encourage public art projects which will humanize and enhance the environment in which its citizens live.

PRINCIPLES

A public art policy and programme is based on the general principles contained in the City of Hamilton's POLICY FOR THE ARTS, i.e.:

PARTNERSHIPS

The City of Hamilton recognizes that it is one agency among many, that it shares responsibility for local arts development, and acknowledges that co-operation with its partners is in the best interests of all concerned.

EXCELLENCE

The City of Hamilton encourages the pursuit of excellence in the creative efforts of individuals and organizations at all levels of artistic activity.

AWARENESS AND APPRECIATION

The City of Hamilton has responsibility for enhancing and facilitating the general public's awareness of, and appreciation for, the local arts environment.

ACCESS

The City of Hamilton has a role in ensuring public access to arts activities, services and venues.

DEFINITIONS

PUBLIC PROPERTY

- 1.1 **Publicly Accessible Property - PUBLIC:** Government buildings and lands, or portions thereof, accessible to the general public including but not limited to lobbies, hallways, public rooms, adjacent exterior approaches and plazas, public highways, roadways and easements, specified parks, exterior architectural treatments and major public sight lines.
- 1.2 **Publicly Accessible Property - PRIVATE:**
- (a) Exterior or outdoor areas of privately owned/controlled buildings and land which are accessible to the public for a minimum of 18 hours per day. These areas may include but are not limited to exterior building surfaces, walkways, plazas, and major public sightlines.
 - (b) Interior areas of privately owned/controlled buildings which are accessible to the general public for a minimum of 12 hours per day. These areas may include but are not limited to lobbies, courtyards and malls.*

NOTE: 1.1 and 1.2, for the purposes of this policy, hereinafter will be termed "**PUBLIC PLACE**".

* Hours cited reflect the range of public use hours of retail shopping malls, and acknowledge partial access hours for apartment buildings and condominiums.

PUBLIC ART

- 1.3 For the purposes of this policy, public art is defined as: creative works and/or designed amenities which are intended for installation and meaningful integration in public places as previously defined; which are temporary or permanent; which are constructed in traditional or contemporary materials and forms.

OBJECTIVES

1.0 URBAN DEVELOPMENT

To support and encourage the development of Hamilton as a desirable urban location for residency, business development, cultural activity and tourism.

Specifically,

- 1.1 to encourage Hamilton to excel as a humane, friendly, functional and environmentally-balanced environment;
- 1.2 to initiate and encourage participation and dialogue among affected interest groups regarding the design, appearance, use and conservation of public places;
- 1.3 through public art projects, to support opportunities for the education and cultivation of audiences for the arts and for the development of arts-related businesses.

2.0 INTEGRATION

To encourage productive collaborations between the arts community and the larger community.

Specifically,

- 2.1 to provide a climate in which public art projects are a means of integrating artistic expression into the public domain;
- 2.2 to promote the involvement of artists at the earliest design stages of a project;
- 2.3 to provide opportunities for this region's artists to contribute to Hamilton's development.

continued

3.0 PROCESS

To provide an organizational structure for the review, administration and processing of public art projects.

Specifically,

- 3.1 to create an objective selection process within a comprehensive public art programme;
 - 3.2 to address conservation issues affecting Hamilton's public art heritage;
 - 3.3 to promote the development of co-operative funding mechanisms which involve government and the private sector for the implementation of the public art programme.
-

ADMINISTRATION

Recommendation:

- a) That City Council consider the appointment of a PUBLIC ART TRUST as an integral part of its public art programme in accordance with the structure outlined in Schedule A;
- b) that the co-ordinating staff function associated with a public art programme be established within the Department of Culture & Recreation;
- c) that the Public Art Trust receive administrative assistance from the City Clerk's Department.

BACKGROUND: Public art initiatives have been dealt with in the past on an ad hoc basis. Proposals from the private sector were reviewed by the Finance and Administration Committee under its mandate, and by City Council. This approach has left committee and Council vulnerable to strong, often negative, expressions of public opinion regarding process and results.

The City has financially contributed in a significant way to at least one public art project recently. In 1990 the Hamilton and Region Arts Council received a grant of \$25,000 from the City in order to administer the Hamilton Eaton Centre Sculpture Competition recently completed.

Where process is concerned, lack of a comprehensive policy coupled with an ad hoc system has produced a number of difficulties which can be remedied with adoption of this policy. These difficulties have been identified as:

- no guidelines for collection, documentation, donations, commissions, competitions, siting, selections, or funding;
- lack of a complete inventory of art owned by the City;
- no provisions for maintenance and conservation.
- *no clear ownership or promotion*

In 1988, City Council appointed a citizen volunteer group to advise on matters related to the arts - the Arts Advisory Sub-committee. This sub-committee reports to the Parks and Recreation Committee.

A municipal arts policy developed by the sub-committee was approved by City Council 1989 October 10 ("Policy For The Arts"). In the policy, a recommendation was made that a separate public art policy be developed.

This project began in February 1990 with the constitution of the Art in Public Places Steering Committee.

As an ad hoc group its mandate does not extend beyond the compilation of the policy draft. A body similar to the steering Committee should be established to continue work on public art issues. The Arts Advisory Sub-committee as it is presently constituted and mandated is not in a position to take on this role.

Current jurisdictions within City Hall which have an established interest in public art include the Departments of Property and Real Estate (Architectural Division, Property Maintenance), Public Works (Parks Division, Community Development), Planning (Urban Design), and Culture and Recreation.

The Arts Co-ordinator, in collaboration with other affected departments, will administer the programme from the staff perspective. *Conservator*

The Public Art Trust would report on a regular basis to the Parks and Recreation Committee, and to other affected Committees of Council as required.

MANDATE OF THE PUBLIC ART TRUST

The Public Art Trust will build productive partnerships with the public, the arts community, business, the education system and municipal government to realize the policy objectives.

The Trust will develop, monitor and assist in the implementation of the municipal public art programme and act as a resource to Council as required.

The Trust will design a long-range plan for public art in Hamilton.

COMPOSITION OF THE COMMITTEE

The successful, diverse membership of the Art in Public Places Policy Steering Committee demonstrated that it is important to bring together again in the Public Art Trust a wide representation of all stakeholders: the general public, visual and performing artists, the business community, architects, landscape architects, urban designers, planners and educators.

The nine Trust members would be designated as follows:

- two artists, representing two arts disciplines
- one architect
- one urban designer
- one educator
- one business person from the development/building sector
- one citizen at large
- one arts administrator/curator
- one member of Council.

Staff from the following departments would provide active liaison with the Trust:

- Department of Culture & Recreation
- Department of Public Works
- Property Department
- Planning Department
- City Clerk's Department

Other committees would be requested to appoint representatives to the Trust, such as:

- Arts Advisory Sub-committee
- Hamilton Historical Board
- L.A.C.A.C.
- Urban Design
- CAPIC.

CONFLICT OF INTEREST

With the development and implementation of projects, conflict of interest concerns will surface. Therefore, members of the Trust cannot participate as competitors nor be commissioned for any project monitored by the Trust during their terms of service.

COLLECTION GUIDELINES

Recommendation:

That the Public Art Trust develop a collection policy for the City of Hamilton.

BACKGROUND

In the past the City has not actively collected fine art through the allocation of specific funds for that purpose. However the City has made a practice of accepting donations of fine art. With the percent for art funding mechanism, the City will acquire works of art for its public places. Collection guidelines will address such issues as maintenance, conservation, storage, exhibition, loan and contract.

This direction is consistent with the present situation governing the collections of the City's museums. Significant collections belong to each of the five City of Hamilton Museums. The Museums Collection Policies are specific in their mandate and do not address the acquisition of works of art through donations to the office of the Mayor or City Clerk's Department.

DONATIONS

Recommendation:

- a) That written proposals for the donation of works of art to the City of Hamilton be submitted for review by the Public Art Trust.
- b) that the Public Art Trust make recommendations consistent with established criteria.
Examples of criteria are:
- the conformance of each piece to the terms of the Collection Policy of the City of Hamilton
 - the professional quality of the work
 - the absence of any donor conditions or restrictions
 - the donor's clear legal title to the work *provenance of art work*
 - maintenance requirements
 - suitability of materials
 - availability of a suitable site for display/installation
 - the inclusion of slides, photographs, artist's drawings or a maquette with the written proposal
 - conformance of the piece (where applicable) to structural and fabrication standards, and to safety codes
 - staff research/comment.

BACKGROUND:

The Finance and Administration Committee has traditionally reviewed donation proposals received by the office of the City Clerk. Donations have, in the past, generally been accepted on the terms suggested by the donor. There has been no art collection policy for the Corporation which would limit the acceptance of gifts by their quality, size, medium, subject matter or maintenance requirements. Currently the City has in its inventory a wide range of visual artworks, ethnic craft work and memorabilia.

SITING/INSTALLATION

Recommendation:

That any instance of siting/installation, re-location or removal of a work of art owned by the City of Hamilton, or located on the property of the City of Hamilton, be subject to review by the Public Art Trust and relevant City Departments.

BACKGROUND:

For the siting and installation of commemorative plaques, memorials, monuments, etc., the **present policy** governing such issues was approved by City Council, 1988 September 27. The Finance and Administration Committee assesses proposals and makes recommendations based, in part, on design and materials elements of the piece. Reference is also made in the legislation to contractual agreements; the City's right to relocate the work; that installation costs rest with the donor; that the replacement of vandalized or stolen objects are the responsibility of the donor.

These guidelines have been applied to commemorative works of art which organizations wish to have sited on City Hall property although actual ownership of the piece is retained by the contributing organization.

Issues related to siting are of fundamental importance to public art. Many successful projects are created especially for a particular site. The physical, geographic and social context within which a work of art is situated has an impact on how the piece is seen, valued, treated and accepted by the community. Such things as circulation patterns, weather, etc. have direct implications for the siting of public art.

A review panel consisting of the Public Art Trust in co-operation with affected Departments will recommend siting, re-location and de-accessioning with the knowledge that works cannot be sited/installed with a guarantee of permanent placement.

Other considerations include:

- future physical changes to the site
- environmental damage to the work
- physical hazards
- a request of the artist or donor
- inappropriateness of original siting
- legal implications including the moral rights of the artist as detailed in the 1988 amendments to the Copyright Act.

INVENTORY OF FINE ART
(CORPORATION OF THE CITY OF HAMILTON)

Recommendation:

A. Municipal

That Hamilton's Public Art Inventory be actively maintained in a registry with records management principles compatible with those of the City's museums.

BACKGROUND:

An essential part of a public art programme is an inventory of all works in the ownership of the City of Hamilton. An inventory provides not only a listing of objects, but also information about materials used, condition of the work, description of the work, biography of the artist, information about the donor and terms of the gift, location of the work, description of the setting, storage and maintenance requirements, and any display requirements. The inventory should also contain a photograph of each work in the collection. The inventory should be reviewed and updated on a regular basis.

This was recognized and approved by the Parks and Recreation Committee at its meeting of 1990 May 01 in the recommendation:

"That the Director of Culture and Recreation be directed to co-ordinate the compilation of a complete inventory of public artwork in the ownership of the City of Hamilton."

In addition, the Committee requested that this inventory be expanded to include the City's collection of photographs. The Committee also requested that a gift or loan of a painting of Mayor Colin Ferrie's home (Hamilton's first Mayor) to the Art Gallery be investigated with a view to returning the ownership of the painting to the City. Further, the Committee requested that this inventory should include all City Hall offices, including that of the Mayor.

Survey

In January 1992, a contract was entered into with the Ministry of Community and Social Services' "Social Service Employment Programme". An employee was retained for a one-year period to establish the City's first art inventory.

PUBLIC ART IN MUNICIPAL CAPITAL PROJECTS

Recommendation:

- a) That in order to establish a long term funding base, an allocation of one percent of construction costs for all municipal capital projects be used to develop a fund for public art;
- b) that artists be involved from the earliest stages of any project identified for a public art component as integral contributors to the design team.

BACKGROUND

In a comparative analysis of the funding of public art programmes in North American cities, Canadian provinces and American states and counties, it has been found that successful programmes were funded using the percent for art method. Most recently Edmonton, Alberta and Waterloo, Ontario have approved this funding mechanism for art components in municipal capital projects.

Every capital project may not be suitable for public art treatments. Therefore the pooling of funds in a specific account will allow some flexibility in the disposition of funds. These funds may be most appropriately directed to projects with a high degree of public use and visibility (see "Definitions").

Such funds are used for the creation of original artwork: in costs for commissioned artist's fees, construction; and installation of the piece. In the case of a competition, a budget allocation is made for finalists' maquettes (project models). The administrative costs of a public art programme are not taken from the trust fund.

Many cost-effective and innovative approaches to public art requirements are possible when an artist is involved at the early design stages. Basic construction needs such as floors, utilities ducting and interior surface treatments afford excellent opportunities for creative work. Public art is not restricted to being an "add-on", an afterthought, or a token acknowledgement of the role artists play in the life of our community.

IDENTIFICATION OF MUNICIPAL CAPITAL PROJECTS

Recommendation:

- a) That affected City Departments be responsible for identifying those capital projects in which public art will be included, on the basis of the project's public visibility, public use and its civic importance;
- b) that mechanisms be established to inform local artists of opportunities in upcoming projects.

BACKGROUND

Affected City departments will be responsible for identifying those capital projects in which public art will be included based on the project budget and its conformity to the definition of "Public Place". These departments should be advised that the inclusion of public art components in capital projects require that at the earliest possible stage an artist be involved as a member of the design team. In this collaborative approach, the artist's work will be an integral part of the project design rather than a costly and possibly unsuccessful afterthought. Public art programmes routinely develop registries of artists who are interested in and experienced in public art. Such registries are actively maintained as resource tools.

The Public Art Trust will assess whether the project calls for a direct commission, an open competition, or an invitational commission. Open competitions require extensive staff time and resources. Invitational competitions require that the Public Art Trust build and keep current a slide registry/directory of artists and their work.

The Public Art Trust will organize AD HOC selection committees/juries according to the needs of each project.

SELECTION PROCESS - Municipal Capital Projects

Recommendation:

- a) That a selection process which is fair, promotes excellence, and is tailored to meet the needs of each project be used in choosing public art for those projects;
- b) that the Public Art Trust decide, on a project by project basis, the appropriate selection method.

BACKGROUND

As the City of Hamilton proceeds to include opportunities for public art in the design and construction of its capital projects (both new construction projects and major renovations or "retrofits"), it will be necessary to follow a selection process which produces the best results in a fair manner. These opportunities for public art in capital projects take the form (for example) of an artist being involved in the design of landscape treatments, of light fixtures, or more traditionally, of murals and sculptures.

The importance of methods used in the selection of successful proposals is crucial to achieving excellence, integrity and respect in a public art programme. In addition, consideration of the budget and the public importance of any capital project is essential for the choice of the appropriate selection process. Selection methods are (1) commissions, (2) open competitions and (3) invitational competitions.

PUBLIC ART - PRIVATE DEVELOPMENT PROJECTS

Recommendation:

That the City Departments, in co-operation with the Public Art Trust, establish methods of entrenching a partnership with the corporate development sector to encourage public art projects in Hamilton.

BACKGROUND

Long term solutions for public art in Hamilton will depend on partnerships between the City and private developers. The initiative in this process begins with the City's leadership.

There are public art components featured in several private development projects in Hamilton. Notable recent examples include the Evan Penny sculpture in the lobby of the CIBC Towers, and the commissioned Susan Schelle/Mark Gomes piece installed in the rotunda of the Eaton's Centre. A restored example can be found in the stained glass windows celebrating Hamilton's character in the lobby of the Pigott Building.

Many private developers have chosen to continue a long tradition of enhancing their projects through public art. It has been demonstrated that public art produces benefits for the developer: increased property value; distinctive identification trademarks; marketing and promotion components; and tangible expressions of leadership in structure and project design.

EDUCATION

Recommendation:

- a) That Staff and the Public Art Trust provide opportunities for the general education of the community about public art issues;
- b) that Staff and the Public Art Trust include an educational component within the scope of each public art initiative undertaken in City capital projects.

BACKGROUND:

In order to encourage receptivity to and support for public art it is essential that the community be made aware of these enhancements of public spaces. The community should also be encouraged to take an active role in projects which have an impact on their neighbourhoods. It has been demonstrated through examples in other cities that a successful expression of public art is one which citizens enjoy, understand and accept. In this way, the potential for vandalism is decreased and the potential for community pride is established.

Some work has already begun in this area. On May 30, 1992 the City hosted its first Public Art Symposium. Presentations of lectures, slides and question periods by artists, architects, developers and administrators provided delegates with a broad educational experience, one which would enable them to understand not only the successes and failures of public art in other cities, but also the potential benefits of public art projects for Hamilton.

In addition, a modest project was undertaken in May 1992 by a university art student in the neighbourhood of Norman Pinky Lewis Recreation Centre. As part of a graduating year requirement, Angela Andersen designed a mural for the wall abutting the tennis court. Ms. Andersen, as a neighbourhood resident, had noticed that this wall was a target for graffiti. She was asked to organize a volunteer painting crew from the children in the area, many of whom used the recreation centre and were students of Stinson School. The students assisted Ms. Andersen in completing the mural. They not only enjoyed their weekend involvement but now act as informal custodians of the site. To date there has been no vandalism to the mural.

A mandatory element of project accessibility is the provision of educational labelling. This includes on-site information labels and a community-directed outreach component. Outreach programmes often take the form of television and newspaper coverage, brochures, maps.

- POLICY FOR THE ARTS - STATUS REPORT, JULY 1992

OBJECTIVE

ACTION

NO. 1 ARTS CO-ORDINATOR POSITION	INITIALLY A CONTRACT POSITION. NOW PERMANENT. REPORTING TO THE MANAGER OF THE CULTURAL DIVISION, DEPT. OF CULTURE AND RECREATION.
NO. 2 COMMUNICATION WITH REGIONAL GOV'T. FOR ARTS SUPPORT AND PROMOTION.	MANAGER OF CULTURAL DIVISION NOW MEMBER OF REGION'S TASK FORCE TO DEVELOP CULTURAL POLICY.
NO. 3 BUILD PUBLIC, PRIVATE AND COMMUNITY PARTNERSHIPS TO ASSIST ARTS PLANNING.	PLANNING RELATIONSHIPS INCLUDE AFFILIATIONS WITH HAMILTON AND REGION ARTS COUNCIL, BAY AREA ARTS COLLECTIVE, ARTS AND THE CITIES, AND VARIOUS ORGANIZATIONS THROUGH ARTS AWARENESS PROJECT. ARTS ADVISORY ASSISTED IN GRANTS REVIEW IN 1990 AND 1991. ESTABLISHMENT OF CENTRAL FORUM FOR INFORMATION EXCHANGE HAS NOT BEEN EFFECTIVELY DEVELOPED.
NO. 4 CO-ORDINATED SERVICE DELIVERY (ARTS) WITH ALL PARTNERS	WITHIN THE CORPORATION, CO-ORDINATION INITIATIVES ARE BEGINNING TO DEVELOP INTER-DEPARTMENTALLY - PRIMARILY THROUGH PUBLIC ART POLICY DRAFTING. ENHANCED CHILDREN'S ARTS PROGRAMMES IN RECREATION CENTRES FILL A NEED NOT MET BY OTHER CITY AGENCIES.
NO. 5 PUBLIC ART POLICY	STEERING COMMITTEE SET UP TO DRAFT POLICY. DOCUMENT CIRCULATED FOR COMMENT, SUMMER 1992. SUB-COMMITTEE AND STANDING COMMITTEE PRESENTATION, BY SEPTEMBER 1992. PUBLIC ART EDUCATION: "MAYOR'S FIRST SYMPOSIUM ON PUBLIC ART" - MAY 1992.
NO. 6 SPECIAL EVENTS CO-ORDINATION	DEPARTMENT ESTABLISHED SPECIAL EVENTS CO-ORDINATOR POSITION IN 1990.
NO. 7 SUPPORT, DEVELOP FACILITIES FOR ARTS ORGANIZATIONS	INTEREST-FREE LOAN (250,000) TO THEATRE TERESA NOVA FOR PURCHASE OF BUILDING. PROPOSAL FROM HAMILTON AND REGION ARTS COUNCIL FOR USE OF WEST AVENUE SCHOOL AS SHARED-USE ARTS FACILITY NOT ACCEPTED. SPECIAL SUBSIDIES FOR ARTS GROUPS TO USE CITY FACILITIES (E.G. HAMILTON PLACE) NOT AVAILABLE.
NO. 8 ADDRESS FACILITIES ISSUES	DEPT. AND SUB-COMMITTEE CHAIR PARTICIPATED IN HAMILTON PLACE TASK FORCE STUDY, 1990.

3.

OBJECTIVE	ACTION
NO. 9 PROGRAMME : ARTS AWARENESS	FIRST PROJECT : MAY 1991. SECOND PROJECT : MAY/JUNE 1992. MODEST BUDGET ALLOCATION MAKES SPONSORSHIPS AND FUNDRAISING NECESSARY. INSUFFICIENT PARTICIPATION FROM MAJOR ARTS ORGANIZATIONS.
NO. 10 ACCESS TO ARTS EDUCATION	ENHANCED CHILDREN'S ARTS CLASSES INTRODUCED IN RECREATION CENTRES, JANUARY 1992. ORGANIZED BY ARTS FACILITATOR (A TWO-YEAR APPOINTMENT). OVER 200 CHILDREN (AGES 8-12) ENROLLED IN FIRST SESSION. CONTINUES SEPTEMBER 1992, EXPANDED.
NO. 11 IMPROVE PROMOTION OF ARTS SERVICES AND PROGRAMMES	PUBLIC INFORMATION MEETINGS/WORKSHOPS/FORUMS : SUB-COMMITTEE PUBLIC MEETINGS, 1990 AND 1991. PUBLIC ART SYMPOSIUM, 1992. ARTS AWARENESS, JULY 1991 - MAY 1992. GRANTS WORKSHOP, DECEMBER 1991.
NO. 12 EQUITABLE DISTRIBUTION OF ARTS GRANTS; RESPONSIBLE ACCOUNTING	SUB-COMMITTEE PARTICIPATED IN REVIEW OF APPLICATIONS, 1990 AND 1991; SUB-COMMITTEE SUGGESTED REVISIONS TO GRANT APPLICATION FORM, 1990 - REVISIONS ENDORSED BY STANDING COMMITTEE OF COUNCIL.
NO. 13 ARTS COMMUNITY AND CITY ACT AS PARTNERS IN EVALUATION OF ARTS GRANTS APPLICATIONS.	PEER ASSESSMENT PROCESS INITIATED. SEE NO. 12 ABOVE. FINANCE AND ADMINISTRATION COMMITTEE DISALLOWED SUB-COMMITTEE AND STAFF RECOMMENDATIONS, JANUARY 1992.
NO. 14 ENCOURAGE ARTS GROUPS TO DO FINANCIAL PLANNING	SUGGESTED STRATEGIES INCLUDED CHANGES TO TIME-FRAME FOR GRANTS PROCESS. NO ACTION UNDERTAKEN BY CITY.
NO. 15 INFLATIONARY INCREASES TO BE REFLECTED IN GRANTS ALLOCATIONS.	INCREASES IMPLEMENTED IN MOST CASES IN 1990 ALLOCATIONS. UNIFORMITY OF THIS PRACTICE NOT EVIDENT IN 1991 OR 1992.
NO. 16 ACCOUNTABILITY: GRANTS SUPPORT / DELIVERY OF SERVICE	NO FORMAL REVIEW PROCESS ESTABLISHED.

OBJECTIVE	ACTION
NO. 17 APPLICATIONS FOR GRANTS FROM INDIVIDUALS AND PRIVATE ORGANIZATIONS	EXISTING GRANTS POLICY DOES NOT PROHIBIT APPLICATIONS BY INDIVIDUALS.
NO. 18 ENCOURAGEMENT OF SELF-SUFFICIENCY IN ARTS ORGANIZATIONS.	GRANTS POLICY AND APPLICATION PROCEDURE STIPULATE THAT APPLICATIONS REFLECT REQUESTS FOR CITY FUNDING AT MAXIMUM OF 25 PER CENT OF OPERATING BUDGET; THAT OTHER FUNDING SOURCES /GRANTING BODIES BE IDENTIFIED.
NO. 19 ESTABLISH BASE FOR MUNICIPAL ARTS FUNDING	CITY GRANTS BUDGET NOT ESTABLISHED ON PER CAPITA FORMULA. NO ARRANGEMENT WITH REGIONAL GOVERNMENT TO ESTABLISH PER CAPITA FUNDING BASE.
NO. 20 ESTABLISH FUNDING SOURCE FOR EMERGING ARTS GROUPS/INNOVATIVE PROGRAMMES	NO FORMAL SOURCE OTHER THAN THE GRANTS BUDGET AS IT NOW EXISTS. APPLICATIONS BY NEW GROUPS ARE CONSIDERED ALONG WITH APPLICATIONS FROM TRADITIONALLY- FUNDED ORGANIZATIONS.
NO. 21 PROCESS FOR IMPLEMENTATION AND REVIEW OF ARTS POLICY	SUB-COMMITTEE HELD PUBLIC MEETINGS, 1990 AND 1992; RE-DRAFTED ITS MANDATE IN 1990. FORMAL POLICY EVALUATION UNDERTAKEN WITH THIS STATUS REPORT. ARTS CO-ORDINATOR'S POSITION EVALUATED BY DEPARTMENT ON REGULAR BASIS.

C. York
June 29, 1992

C.C. ARTS ADVISORY SUB-COMMITTEE
 SUSAN REEDER
 ROBERT SUGDEN
 MARILYN HAVELKA

ET LA VILLE
LES ARTS
AND THE CITIES

THE BOARD OF DIRECTORS
CORDIALLY INVITES YOU
TO ATTEND THE

ANNUAL GENERAL MEETING
OF ARTS AND THE CITIES

TO BE HELD IN

THE CHAMPLAIN ROOM,
REGIONAL MUNICIPALITY OF
OTTAWA-CARLETON

111 Lisgar Street
Ottawa, Ontario
K2P 2L7

SATURDAY SEPTEMBER 12, 1992

9:00 AM TO 5:30 PM

RSVP BY JULY 31, 1992
BY RETURNING THE ATTACHED
REGISTRATION FORM.

4.1

**ARTS AND THE CITIES
ANNUAL GENERAL MEETING
OTTAWA-CARLETON CENTRE
CHAMPLAIN ROOM**

**SEPTEMBER 12, 1992
9:00 AM TO 5:30 PM**

Registration: 8:30 am

A G E N D A

9:00 am to 11:45 pm

1. Call to Order
2. Approval of Minutes of the 1991 AGM
3. Co-Chairs' Report
4. Treasurer's Report
5. Appointment and Remuneration of Auditors for 1992-1993
6. Report of the Nominating Committee
 - Election of Directors
7. Future Committee Report
8. Acknowledgment of Retiring Board Members

12:00 noon to 1:30 pm

LUNCH - COUNCILLORS' LOUNGE

1:30 pm to 5:30 pm

9. Guest Speaker
10. Recommendations coming from the Clinics
11. Heritage Canada Presentation:
Main Street Programme
12. Discussion: Regionalization
13. Other Business
14. Adjournment

6:00 pm

**RECEPTION HOSTED BY THE CITY OF OTTAWA
(Watch for further exciting details!)**

SUGGESTED ACCOMMODATION

An important number of conferences are being held in Ottawa on the weekend of September 12. We are not retaining blocks of rooms so please make your booking early in order to secure a room.

Thank you.

Roxborough Hotel (613) 237-5171

123 Metcalf Street
Ottawa K1P 5L9

Single or Double: \$73 + GST

Lord Elgin (613) 235-3333

100 Elgin Street
Ottawa K1P 5K8

Single: \$89 (incl. GST)
Double: \$95 (incl. GST)

Beacon Arms (613) 235-1413

88 Albert Street
Ottawa K1P 5E9

Single: \$65 + GST
Double: \$71 + GST
Suite: \$85 + GST

Bed & Breakfast

McGee's Inn (613) 237-6089

185 Daly Avenue
Ottawa K1N 6E8

Double: \$68 - \$120
(includes breakfast)

16 rooms (with private bathroom)
4 rooms (shared bathroom)

**ARTS AND THE CITIES
ANNUAL GENERAL MEETING
REGIONAL MUNICIPALITY OF OTTAWA-CARLETON
OTTAWA-CARLETON CENTRE - CHAMPLAIN ROOM
111 Lisgar Street
Ottawa, Ontario
K2P 2L7**

REGISTRATION FORM

NAME: _____

TITLE: _____

DEPT: _____

AFFILIATION: _____

ADDRESS: _____

(Street)

(City)

(Province)

(Postal Code)

TELEPHONE: () _____

FAX: () _____

IF SENDING A REPRESENTATIVE:

NAME: _____

TITLE: _____

Please advise if you plan to attend the reception on Saturday evening:

☐ Yes ☐ No

Please return this form by mail or by fax, no later than July 31, 1992, to:

Arts and the Cities/Les Arts et la Ville
287 MacPherson Avenue, Suite 301
Toronto, Ontario M4V 1A4

Fax: (416) 924-2061

4.2

ENHANCED ART PROGRAMS 1992/1993

CHILDREN'S FUN WITH CLAY

This ten week program, designed for children ages 8 - 12 years will give children the opportunity to experiment with their minds and their hands in the art of modelling clay. Participants will be given exposure to tool usage, handbuilding techniques, and decorative finishes. Join the fun of creating imaginative pieces and practical gifts!

NORMAN PINKY LEWIS RECREATION CENTRE

Tuesdays 4:30 p.m. - 6:00 p.m.

Fall Session: Tuesday September 29 to Tuesday December 1, 1992

Winter Session: Tuesday January 26 to Tuesday April 6, 1993

SIR ALLAN MACNAB RECREATION CENTRE

Mondays 4:30 p.m. - 6:00 p.m.

Fall Session: Monday September 21 to Monday November 30, 1992

Winter Session: Monday January 11 to Monday March 22, 1993

CHILDREN'S THEATRE

Discover the magic of theatre! This ten week program for children ages 8 to 12 years will introduce participants to the wonderful world of theatre through role playing and the use of a variety of creative drama and acting exercises. Participants will be encouraged to explore and shape their powers of imagination through movement, theatre games and improvisation. The course will conclude with a presentation of student work for the parents.

NORMAN PINKY LEWIS RECREATION CENTRE

Wednesdays 4:30 p.m. - 6:00 p.m.

Fall Session: Wednesday September 30 to Wednesday December 2, 1992

Winter Session: Wednesday January 27 to Wednesday April 7, 1993

WESTMOUNT RECREATION CENTRE

Wednesdays 4:30 p.m. to 6:00 p.m.

Fall Session: Wednesday September 23 to Wednesday November 25, 1992

Winter Session: Wednesday January 20 to Wednesday March 31, 1993

HILL PARK RECREATION CENTRE

Tuesdays 4:30 p.m. - 6:00 p.m.

Fall Session: Tuesday September 29 to Tuesday December 1, 1992

Winter Session: Tuesday January 26 to Tuesday April 6, 1993

SIR WILFRID LAURIER RECREATION CENTRE

Wednesdays 4:30 p.m. - 6:00 p.m.

Fall Session: Wednesday September 23 to Wednesday November 25, 1992

Winter Session: Wednesday January 20 to Wednesday March 31, 1993

BENNETTO RECREATION CENTRE

Tuesdays 4:30 p.m. - 6:00 p.m.

Fall Session: Tuesday September 29 to Tuesday December 1, 1992

Winter Session: Tuesday January 19 to Tuesday March 30, 1993

CHILDREN'S CARTOONING

This ten week course is designed to teach cartooning skills to eight to twelve year old children at a beginner level. Each class will consist of a lesson in the basics (figure, action, cartoon features and expressions) followed by the opportunity to draw favourite cartoon characters. The participants will be exposed to a variety of different art mediums.

WESTMOUNT RECREATION CENTRE

Saturdays 9:00 a.m. to 10:30 a.m.

Fall Session: Saturday September 26 to Saturday November 28, 1992

Winter Session: Saturday January 16 to Saturday March 27, 1993

RYERSON RECREATION CENTRE

Saturdays 9:30 a.m. - 11:00 a.m.

Saturdays 11:00 a.m. - 12:30 p.m.

Fall Session: Saturday September 26 to Saturday November 28, 1992

Winter Session: Saturday January 23 to Saturday April 3, 1993

HILL PARK RECREATION CENTRE

Wednesdays 5:00 p.m. - 6:30 p.m.

Fall Session: Wednesday September 30 to Wednesday December 2, 1992

Winter Session: Wednesday January 27 to Wednesday April 7, 1993

CENTRAL MEMORIAL RECREATION CENTRE

Saturdays 9:30 a.m. - 11:00 a.m.

Fall Session: Saturday September 26 to Saturday November 28, 1992

Winter Session: Saturday January 16 to Saturday March 27, 1993

SIR WILFRID LAURIER RECREATION CENTRE

Mondays 4:30 p.m. - 6:00 p.m.

Fall Session: Monday September 28 to Monday November 30, 1992

Winter Session: Monday January 18 to Monday March 29, 1993

BENNETTO RECREATION CENTRE

Thursdays 6:00 p.m. - 7:30 p.m.

Fall Session: Thursday October 1 to Thursday December 3, 1992

Winter Session: Thursday January 14 to Thursday March 25, 1993

CHILDREN'S PAINTING AND DRAWING

This ten week program is for children ages eight to twelve years. Instruction will be given in the basic fundamentals relating to both drawing and painting. (Colour, perspective, shading, brush handling, etc.) Exposure will be given to a variety of different art mediums. With guidance, opportunity will be given to choose their own subjects and the participant will progress at their own pace.

WESTMOUNT RECREATION CENTRE

Tuesdays 6:00 p.m. - 7:30 p.m.

Fall Session: Tuesday September 22 to Tuesday November 24, 1992

Winter Session: Tuesday January 19 to Tuesday March 30, 1993

SIR WILFRID LAURIER RECREATION CENTRE

Saturdays 10:00 a.m. - 11:30 a.m.

Fall Session: Saturday September 26 to Saturday November 28, 1992

Winter Session: Saturday January 16 to Saturday March 27, 1993

SIR WINSTON CHURCHILL RECREATION CENTRE

Tuesdays 6:30 p.m. - 8:00 p.m.

Fall Session: Tuesday September 22 to Tuesday November 24, 1992

Winter Session: Tuesday January 12 to Tuesday March 23, 1993

DALEWOOD RECREATION CENTRE

Mondays 4:30 p.m. - 6:00 p.m.

Fall Session: Monday September 28 to Monday November 30, 1992

Winter Session: Monday January 18 to Monday March 29, 1993

*** NEW ***

ADULT SPECIAL INTEREST PROGRAMS

ADULT FOLK ART

Enhance your home decor! Paint on toys, boxes, milk cans, etc. with the new techniques you will acquire in the beginner level program. Students will be instructed on basic brushstrokes as well as the selection of materials and preparation of surfaces. Expand your awareness of colour and design!

SIR WILFRID LAURIER RECREATION CENTRE

Wednesdays 7:00 - 9:00 p.m.

Fall Session: Wednesday September 30 to Wednesday December 2, 1992

Winter Session: Wednesday January 20 to Wednesday March 31, 1993

Cost: \$40.00 plus membership for a ten week session.

ADULT PAPER TOLE

Paper Tole is a decoupage technique using several art prints. By cutting, shaping and layering prints a picture comes alive with depth and texture. At the end of the course you will take home decorative pictures you will be proud to display!

SIR WINSTON CHURCHILL RECREATION CENTRE

Tuesdays 8:00 p.m. - 10:00 p.m.

Fall Session: Tuesday September 22 to Tuesday November 24, 1992

Winter Session: Tuesday January 12 to Tuesday March 23, 1993

Cost:

ADULT CALLIGRAPHY

Beginners can learn the art of beautiful handwriting in this informative and enjoyable course. Apply your newly acquired talents to invitations, certificates, greeting cards, etc. Three different writing styles will be introduced with opportunity for individual progression with the assistance of a professional instructor. (Student to supply their own calligraphy set)

SIR WILFRID LAURIER RECREATION CENTRE

Tuesdays 7:00 - 9:00 p.m.

Fall Session: Tuesday September 29 to Tuesday December 1, 1992

Winter Session: Tuesday January 19 to Tuesday March 30, 1993

Cost: \$30.00 plus membership for a ten week session

ARTS/CRAFTS WORKSHOPS

CHILDREN'S ART ON A SHIRT WORKSHOP

Children ages eight to twelve years will have the opportunity to design their own wearable art in this fun and exciting workshop. Bring your white cotton t-shirt and be ready to paint!

WESTMOUNT RECREATION CENTRE

Tuesday March 2, 1993 6:00 p.m. to 8:00 p.m.

Cost: \$8.00 per participant

ADULT GRAPEVINE DOOR WREATH WORKSHOP

Create this lovely Christmas accent piece to add style to your door. This three hour workshop will give you a chance to develop your creativity while learning new skills. The instructor will supply all the materials required. Don't forget to bring your own glue gun and glue sticks.

WESTMOUNT RECREATION CENTRE

Tuesday December 1, 1992

6:00 p.m. - 9:00 p.m.

Cost: \$25.00



4.3

ARTS AWARENESS 1992 REPORT

A year's worth of planning and many hours of volunteer work culminated in an ambitious 1992 project! From May 22 - June 6, advertising and special events brought Hamilton's arts activities to the attention of the general community.

In its second year as a community project, Arts Awareness attracted several corporate sponsors. (For a complete listing of events and sponsors, please refer to the attached advertising copy.)

A tradition has been established to feature the annual Hamilton Arts Award presentation as part of the celebrations. Organizers attempted to include events from as many arts disciplines as possible in order to showcase the diversity and talents of Hamilton's artists and arts organizations.

Arts Awareness has been very much a grass roots effort launched by the Arts Advisory Sub-committee with seed money coming from the Department of Culture and Recreation. The project was never intended to compete with the activities of established arts organizations for audiences, venues, or sponsorship. Rather, it was viewed as an opportunity to celebrate the arts and appeal to citizens who were not generally aware of the arts.

Arts Awareness in Hamilton, as in other Canadian cities, has the potential to grow. It is crucial at this time to chart a path for Arts Awareness to follow - a path which will be of benefit to the arts and therefore beneficial to the greater community.

We need your thoughts, ideas and participation! We would appreciate your assistance within the next four weeks in completing the attached questionnaire and then meeting with us briefly at your convenience.

Looking forward to hearing from you...

*Carmen Nemeth, Chair
Arts Advisory Sub-committee*

*Cheryl York, Arts Co-ordinator
Department of Culture & Recreation
546-2036*

August 21, 1992



The Arts Awareness Project:

WHAT ARE THE BENEFITS TO YOUR ORGANIZATION?

Become VISIBLE as --

LEADERS in Hamilton's development!

MEMBERS of a vital arts community!

INNOVATORS in public art education!

ARTS AWARENESS QUESTIONNAIRE

Were you aware of Arts Awareness activities in May/June 1992?

How could Arts Awareness benefit you?

Could your participation take the form of:

- ☐ a) *Organizing a special event?*
- ☐ b) *A programmed event which would include an Arts Awareness component?*
- ☐ c) *Advertising ("tagging promotional materials with the Arts Awareness logo?")*
- ☐ d) *Public Education?*
- ☐ e) *Assisting with the Proclamation Ceremony and Hamilton Arts Award?*
- ☐ f) *Volunteer work?*
- ☐ g) *Other: (please specify)*

*What questions, comments or suggestions do you have about Arts Awareness?
(i.e. Marketing/Promotion, Special Events, Community Impact, etc.)*

THE HAMILTON ARTS AWARENESS COMMITTEE

and The City of Hamilton, Department of Culture & Recreation present

Arts Awareness '92

SPECIAL EVENTS

May 22nd to June 6th, '92

You are invited to be part of the 1992 Hamilton Arts Awareness Celebrations! Co-ordinated by the Volunteer Arts Awareness Committee. Supported by the Hamilton Arts Advisory Sub-Committee and the City of Hamilton's Department of Culture and Recreation.

Friday, May 22nd
OFFICIAL PROCLAMATION AND PRESENTATION OF THE HAMILTON ARTS AWARD
All are welcome! City Hall Plaza, 12:00 noon

Friday May 22nd
CELEBRATION AND SHOWCASE OF THE ARTS
Local arts organizations perform just for you!
The Great Hall, Hamilton Place, 7:30 p.m.
Free admission! All are welcome!

Friday, May 29th
UNVEILING OF THE NEW HAMILTON EATON CENTRE SCULPTURE
Artists S. Schelle and M. Gomes unveil the Eaton Centre's new sculpture.

Eaton Centre Rotunda 1:00 p.m.
For more information contact the Hamilton & Region Arts Council at 529-9485

Saturday, May 30th
THE MAYOR'S FIRST SYMPOSIUM ON PUBLIC ART
Join us for a contemporary look at a classical issue.
Webster Room, The Hamilton Convention Centre 8:30 a.m. - 4:00 p.m.
Featured speakers include public art professionals from Toronto, Montreal, Pittsburgh and Philadelphia.

For registration form and/or more information please contact Cheryl York, City Hall, 546-2036
REGISTRATION REQUIRED

Saturday, May 30th
FESTIVAL OF ARTS AND CRAFTS

Displays and demonstrations by local artists
Hamilton Public Library, Central Branch - Rooms A & B, First Floor, 10:00 a.m. - 3:00 p.m.

Sat. & Sun, May 23, 24
Sat. & Sun, May 30, 31
THE FIRST DOWNTOWN HAMILTON GALLERY & STUDIO WALKING TOUR
10 Hamilton galleries and studios participate!
12:00 noon to 5:00 p.m.
Open to the public!
For more information please call: 546-9483

Sunday, May 31st
ARCHITECTURE TOURS
Maps/brochures available from The Department of Culture and Recreation for self-guided tours through the downtown area.
For more information please call: 546-2036.

Monday June 1st to Saturday June 6, 1992
EATON CENTRE PERFORMANCE SERIES
An exciting array of local arts performances!
Hamilton Eaton Centre Rotunda, Monday to Friday 12:00 noon to 1:30 p.m., Thursday and Friday 7:30 p.m.
A special performance for children and their families takes place Saturday, June 6 starting at 11:00 a.m.
Look for local artist's works displayed by merchants in the Eaton Centre from May 25 to June 6, 1992!

Saturday, June 6, 1992
ART IN THE SQUARE OPENING RECEPTION

A "kick-off" to the Art in the Square Exhibit
Refreshments and Entertainment!
Lloyd D. Jackson Square Skating Rink, Standard Life Building, Plaza Level, 8:00 p.m.
Open to the public!

Saturday, June 6 to Saturday, June 27, 1992
ART IN THE SQUARE EXHIBIT
An open non-juried exhibition featuring Hamilton and region artists!
Free Admission
Lloyd D. Jackson Square Skating Rink, Standard Life Building, Plaza Level, Tuesday to Wednesday 12:00 noon to 6:00 p.m., Thursday and Friday 12:00 noon to 9:00 p.m., Saturday 12:00 noon to 6:00 p.m.



HAMILTON ARTS AWARENESS SPONSORS & ASSOCIATES

Advertising and Sales Club of Hamilton

Broadway Magazine

EnMark Associates

Hamilton Eaton Centre

Hamilton and Region Arts Council

Hamilton Entertainment and Convention Facilities Inc.,

Hamilton Musician's Guild Local 293

Hamilton Public Library

Hammer Gallery

Hammer Magazine

I.A.T.S.E. Local 129

Lloyd D. Jackson Square

Ministry of Culture and Communications

One At A Time

Reggie's Music and Sound

S.B. & G. Advertising

Stirling Print-All and Creative Services

The Hamilton Foundation

The Regional Municipality of Hamilton-Wentworth
Economic Development Department

Texas Border Grill and Boot Bar

And

The City of Hamilton,
Department of Culture and Recreation

Follow-up Report
August 20, 1992
Cheryl York, Arts Co-ordinator
Department of Culture & Recreation

4.4

1. Arts Awareness 1992

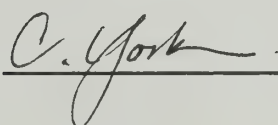
Payment of accounts is being concluded. Current figures indicate that the project expenses totalled \$13,526.48. The public art symposium represented \$7,692.58 of that amount. Revenues and base funding totalled \$14,338.32. The symposium report remains an outstanding item. Its production and distribution is targeted for September/October 1992.

2. Arts and the Cities Hamilton Clinic, November 1992

A request is being forwarded to the Finance and Administration Committee from Mayor Morrow for a municipal contribution to the funding of the clinic. Discussions are also underway with Union Gas to enlist that company's sponsorship.

3. Theatre Terra Nova

At a recent meeting of the Finance and Administration Committee, staff were asked to survey City and Regional Departments regarding the future use of the theatre at 177 Sherman Avenue North. The Department of Culture and Recreation will also ask the arts community for letters of interest, comments or proposals.





Urban Municipal Collection
2nd Floor
Hamilton Public Library

J.J. SCHATZ

CA4 ONHBL AOS
C SIPIA

URBAN/MUNICIPAL

1992

1992 October 1st

CORPORATION OF THE CITY OF HAMILTON

OFFICE OF THE CITY CLERK
71 MAIN STREET WEST
HAMILTON, ONTARIO L8N 3T4

TEL: 546-2700
FAX: 546-2095

URBAN MUNICIPAL

GOV' 'MENT DOCUMENTS

NOTICE OF MEETING

ARTS ADVISORY SUB-COMMITTEE

TUESDAY, 1992 OCTOBER 6TH
12:00 O'CLOCK NOON
ROOM 219, CITY HALL

URBAN MUNICIPAL

GOV' 'MENT DOCUMENTS


Susan K. Reeder, Secretary

AGENDA

1. Minutes of the meeting held Tuesday, 1992 September 1st.

PRESENTATION

2. Robert Challe - Public Art Symposium Report. (no copy)

ARTS CO-ORDINATOR

3. Update - Edmund C. Bovey Clinic and Regional Meeting being held in Hamilton 1992 November. (no copy)
4. Request for comment - Minister of Culture and Communications on the Report "The Status of the Artist in Ontario" (copies of the Report will be presented at the meeting).

INFORMATION ITEMS

5. Arts and the Cities

- (a) Clinic Recommendations.
- (b) Minutes of the meeting of the Board of Directors held Sunday, 1992 September 13th.
- (c) Board of Directors 1992-1993.
- (d) Fundraiser - 1992 November 11th.

6. Budget - 1992 Arts Awareness.

7. Newspaper Articles

- (a) "How can Canada maintain its Cultural Independence?" - Bernard Ostry.
- (b) "Regional Arts ring the Changes" - Hugh Pearman, The Sunday Times, London, England.
- (c) "Cultural Devolution Battle on hold" - Christopher Harris, The Globe and Mail.
- (d) "Don't turn Culture over to Provinces former Canada Council Head warns" - Jamie Portman, The Toronto Star.

8. OTHER BUSINESS

9. ADJOURNMENT

Tuesday, 1992 September 1
12:00 o'clock noon
Room 233, City Hall

The Arts Advisory Sub-Committee met.

There were present: Carmen Nemeth, Chairperson
Janna Malseed, Vice-Chairperson
Alderman Mary Kiss
Bob Mason
Robert Challe
Joe Gaul
Irene Sushko
Chuck Renaud
Glenn Mallory
Jessica Davenport
Vitek Wincza

Absent: Mayor R. Morrow
Delores Prendergast - Vacation

Also present: Bob Sugden, Director of Culture and Recreation
Marilynn Havelka, Manager of Cultural Services
Cheryl York, Arts Co-Ordinator
Shari Johnson, Culture and Recreation Department
Susan K. Reeder, Secretary

A G E N D A

1. Minutes of the regular meetings held Tuesday, 1992 June 9th and Tuesday, 1992 July 14th.

The Sub-Committee was in receipt of the above-noted minutes and consideration was given to the minutes of the meeting held Tuesday, 1992 July 14th. It was agreed that an amendment should be made on page 3 of those minutes, in paragraph 4, lines 1 and 2, to delete the words "have a preamble to it and". The Sub-Committee then agreed to approve the amended minutes of its meeting held Tuesday, 1992 July 14th.

The Sub-Committee also approved the minutes of the meeting held Tuesday, 1992 June 9th as distributed.

2. Revised (1992 August 4) Public Art Policy Draft (tabled from the previous Agenda due to lack of a quorum)

The Sub-Committee was in receipt of a revised Draft of the Public Art Policy dated 1992 August 4.

The Arts Co-Ordinator spoke to the Sub-Committee with respect to this Draft and advised that the Public Art Policy Steering Committee will be holding a meeting on 1992 September 23, at which time they will be receiving and discussing the written comments received to date and making appropriate changes where necessary. The Arts Co-Ordinator advised that today's meeting would be for the purpose of receiving comments from the Arts Advisory Sub-Committee for the Steering Committee's consideration. She further added that it is anticipated that this Draft will come back to the October 6th meeting of the Arts Advisory Sub-Committee with a view to forwarding this document to the Parks and Recreation Committee for approval at its last meeting in October.

The Arts Co-Ordinator advised that other municipality's Art Policies were examined, including Toronto's. She added that Toronto's difficulty has been in requiring a 1% Art Development in Private Developments whereas Hamilton's Policy does not. She added that Hamilton's Policy applies to Public Development and that it is hoped that Hamilton can set an example for Private Development. She added that Hamilton's Policy is unique to Hamilton and is not a replica of another City.

Chuck Renaud indicated that he feels that the Draft Policy document is very much a product of the Arts Advisory Sub-Committee and feels that overall it is a good policy. However, he feels that the Arts Advisory Sub-Committee should be acknowledged in the document and disagrees with the statement on page 5, which reads "the Arts Advisory Sub-Committee as it is presently constituted and mandated is not in a position to take on this role", which refers to the establishment of a Trust Body to make decisions on Art in Public Places.

Chuck Renaud also made reference to page 7 of the document which lists the 9 Trust members and the various areas that they should represent and sees this as a problem as he feels it ties the hands of City Council who make the appointments. Chuck also pointed to page 12 of the document which gives reference to a recommendation which was approved by the Parks and Recreation Committee to compile a complete inventory of Public Art work and indicates that this should be clearly acknowledged as a recommendation originating from the Arts Advisory Sub-Committee.

Discussion then ensued on page 8 of the document which gives reference to representatives being appointed to the Trust from various organizations whereby the Arts Advisory Sub-Committee is listed. It was questioned whether the representative from the Arts Advisory Sub-Committee would be a voting member and the Arts Co-Ordinator added that the representative would be. Irene Sushko indicated that this should clearly be indicated and that the listing of representatives to the Trust should be listed on page 7 of the document which gives a composition of the Board, and that instead of the 9 members being listed that in fact the list would be expanded to be 14 members.

Discussion then ensued on the merits of establishing a "Trust" Committee versus a Sub-Committee of the Arts Advisory Sub-Committee being formed to make recommendations on Art in Public Places. The Arts Co-Ordinator pointed out that the Steering Committee made the recommendation to establish a Trust, as an effort to remove the layers of bureaucracy and avoid a slow-down of decision making which would result if a Sub-Committee of a Sub-Committee were established instead of the "Trust" which will report directly to a Standing Committee.

Bob Mason spoke in support of the "Trust" composition, and numerous other members then spoke on the same issue.

The Sub-Committee then approved the following:

That the Public Art Trust report through the Arts Advisory Sub-Committee.

Recorded vote:

Yeas: Alderman Kiss, Carmen Nemeth, Janna Malseed, Robert Challe, Joe Gaul, Irene Sushko, Chuck Renaud, Glenn Mallory, Jessica Davenport, Vitek Wincza

Nays: Bob Mason

Chuck Renaud indicated that the report should contain references to liaison relationships of the Art in Public Places Steering Committee to H.E.C.F.I. and the Library Board.

Some discussion then ensued with respect to the slide presentation which will be given to the Parks and Recreation Committee in conjunction with presentation of the Draft Public Art Policy. The Arts Co-Ordinator advised that Karen Mills of the Steering Committee will be making a 10 minute slide presentation to the Parks and Recreation Committee when the Policy is presented. General discussion then ensued on the content of the slide presentation and the Arts Co-Ordinator advised that Ms. Mills has made this presentation on numerous occasions at various forums such as the Public Art Symposium and that several Councillors and the Mayor have already seen it. It was then concurred that this being the case, there was no need for the Arts Advisory Sub-Committee to review this presentation first.

It was agreed that the Secretary of the Arts Advisory Sub-Committee would advise Sub-Committee members when the Parks and Recreation Committee will be meeting, in order that they have an opportunity to be present to hear the Policy presentation to members of Council.

The Arts Co-Ordinator advised that the Law Department has had a chance to review the legal implications of the document and has indicated that they have some concern with the words "Trust" and "Partnership". The Arts Co-Ordinator further advised that the City Solicitor will be in attendance at the September 23rd Policy Steering Committee meeting to discuss her wording concerns and possible alternative choices for these words.

Glenn Mallory expressed concerns at the listing of hours in the definitions for Public property and how the wording of hours could be used to preempt the Arts Policy.

The Sub-Committee then approved the following:

"That page 2 of the Draft Public Art Policy be amended by deleting references to hours and inserting in lieu thereof the following: "buildings or areas which are generally open to the Public during business or leisure hours"."

The Arts Co-Ordinator further advised that the Steering Committee meeting will be held on Wednesday, 1992 September 23rd, at 12:00 o'clock noon, and that presently arrangements have been made for this meeting to be held in the Board Room of the Law Department. She advised, however, that with the anticipated number increase she will be making arrangements for an alternate room.

3. Municipal Arts Policy Review (tabled from the previous Agenda due to lack of a quorum)

The Sub-Committee agreed to receive this report for information.

INFORMATION ITEMS4.1 Arts and the Cities - Notice of Annual General Meeting.

The Sub-Committee was in receipt of information respecting the upcoming Annual General Meeting of the Arts and the Cities to be held on Saturday, 1992 September 12, in Ottawa. It was indicated by the Arts Co-Ordinator that she and Mayor Morrow will be attending this Annual General Meeting and clarified that anyone from the Sub-Committee who wishes to attend should notify the Arts Co-Ordinator in order that the appropriate arrangements can be made.

4.2 Recreation Centres Art Programming - Fall/Winter Schedule.

Shari Johnson of the Culture and Recreation Department spoke to the content of the Children's Enhanced Art Programmes and made reference to Brochures on the Programme which were placed on the Committee meeting table. She also indicated that she had information available on the qualifications of the instructors who will be conducting these sessions. She indicated that the Programme is expanding and that they are hopeful for a good season.

General discussion then ensued by Committee members with respect to these Programmes and considerable endorsement was conveyed. It was clarified by Ms. Johnson that subsidization of the costing of these programmes is available for appropriate persons.

Vitek Wincza questioned whether some of the work coming out of the programmes could be used as part of the Art Awareness Week which would assist in giving the children incentive to pursuing areas of artistic endeavour.

Marilynn Havelka, Manager of Cultural Services, also indicated that several of the Art Programmes had been incorporated into the Museum as special features and had been very successful.

Vitek Wincza recommended that these programmes be kept at a fun level and that they not be made into serious endeavours, as there is always a danger of destroying the recreational atmosphere of the programming.

Shari Johnson clarified that while instruction is given by qualified instructors, it is given at the introductory level only and that serious pursuits are directed elsewhere to the appropriate artistic organizations.

Following further discussion on this matter, the Sub-Committee approved the following:

That a letter be forwarded to Alderman T. Jackson, Chairperson of the Parks and Recreation Committee, advising him that the Arts Advisory Sub-Committee is in full support of the Children's Enhanced Arts Programme under the auspices of the Culture and Recreation Department.

4.3 Arts Awareness 1992 Survey package.

The Sub-Committee was in receipt of a Survey package which will be forwarded to Arts organizations in the next couple of weeks requesting their feed-back on Arts Awareness.

Some discussion then ensued on fund raising and the various organizations that could be requested to make donations to the activities of Arts Awareness.

4.4 Summer Report - Arts Co-Ordinator.

The Sub-Committee was in receipt of a follow-up report dated 1992 August 20, from the Arts Co-Ordinator, providing an up-date on Arts Awareness 1992, Arts in the Cities Hamilton Clinic 1992 November, and Theatre Terra Nova.

Alderman Kiss requested an up-date on the status of the Arts Awareness Accounts, and whether a financial statement would be forthcoming. It was indicated by the Arts Co-Ordinator that she anticipates that this document will be available at the 1992 October meeting of the Arts Advisory Sub-Committee.

General discussion then ensued on the Arts Awareness Budget for 1993 and the areas of fund raising and promotion.

5. OTHER BUSINESS

Chuck Renaud spoke to the Sub-Committee with respect to the Senior's Game and advised that he heard many positive comments and endorsement of the staff student on hand who was very instrumental in planning the Senior's Games.

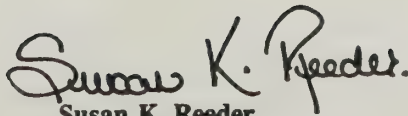
It was also agreed that a letter of congratulations should be forwarded to Mr. Bill Powell, on his awarding of the Lescarbot Award.

Glenn Mallory spoke to the Sub-Committee and requested that Mr. Bill Powell be recommended for appointment to the Arts Advisory Sub-Committee. Considerable discussion ensued on this matter and no action was taken.

6. ADJOURNMENT

There being no further business, the meeting then adjourned.

Taken as read and approved,


Susan K. Reeder
Secretary
1992 September 1

CARMEN NEMETH, CHAIRPERSON
ARTS ADVISORY SUB-COMMITTEE

4
"STATUS OF THE ARTIST" REPORT

Ontario seeks more input on arts policies

Haslam releases 112-page summary of past consultations

BY H. J. KIRCHHOFF
The Globe and Mail

TORONTO — Karen Haslam, Ontario Minister of Culture and Communications, is inviting comments from the arts community in response to the ministry's report *The Status of the Artist in Ontario*, with a view toward forming the government's policies on the arts.

The report, made public by Haslam yesterday, is a summary of consultations with other Ontario ministries and with the arts community over the past two years.

In releasing the report, Haslam said: "The ministry . . . plans to lead the way toward the creation of effective policies which will ensure the development and growth of the arts sector in Ontario. The creative strength of the arts sector should be acknowledged in the government's social and economic programs and within society in general.

"The work that the ministry has done to date, and the community's continued

input, will help the government develop an effective long-term plan to ensure that artists have access to social, economic and legal benefits, appropriately structured to meet their unique living and working conditions."

The 112-page report is the latest in a series of ministry consultations and reports, beginning with a background paper in February, 1990. Since then the ministry has sought input from representatives of the cultural community on several occasions, including last May's From the Ground Up meeting in Toronto. (Three reports from that meeting, written for the ministry by participants Susan Crean, Paul Audley and Lillian Allen, may be released later this week.) The report lists 60 arts/cultural organizations, three labour unions and nine ministries from whom ideas and advice have been sought.

The report summarizes the process of consultation and the ministry's findings to date, including problems particular to artists (e.g. "Despite very high levels of

education and years of training, the average annual income for an artist is below the poverty line"), including tax rules, limited access to social housing and lack of working space. It also discusses the value of arts to the community, what is being done to promote arts and culture in other countries and conditions, definitions of "artist," professional training and development, creators' rights, and occupational health and safety.

It concludes: "The Ministry of Culture and Communications is committed to working with the arts community to explore and develop effective policies and measures that will move us closer to achieving these goals. Your response to this summary of Consultations' paper will be an important component in setting out proposals to ensure that the social and economic value of artists is recognized and valued."

There is no indication when action, legislation or administrative changes will be expected to implement suggestions.

ARTS AND THE CITIES/LES ARTS ET LA VILLE

CLINIC RECOMMENDATIONS

RECOMMENDATIONS DES ATELIERS

50

BOUCHERVILLE, QUÉBEC - February 21, 1991

ART AND CULTURE

Cities agree to attempt making a distinction in their budget, resources and structures between cultural funding and activities, and arts funding and activities.

OTTAWA, ONTARIO - March 23, 1992

PUBLIC ART

In order to involve artists more as part of enriched design teams, municipalities should act as facilitators in bringing together artists, architects, landscape architects, private developers and municipal officials in charge of public development and public art.

BURNABY, B.C. - May 25, 1991

MUNICIPAL ARTS AND CULTURAL POLICY

Appropriate provincial funding sources should consider strengthening the ability of community arts councils, community arts alliances and other similar bodies to act as local funding agencies within the boundaries of their own jurisdictions.

LASALLE, QUÉBEC - September 24, 1991

CULTURAL AND ARTS POLICY

(The Clinic did not vote any recommendations. However, the meeting's discussions, following a regional meeting, formed the basis for a press release which was presented as a submission to the Parliamentary Commission on Cultural Policy.

BOUCHERVILLE, QUÉBEC - 21 février 1991

ART ET CULTURE

Les villes s'engagent à essayer de faire la distinction dans leur budget, leurs ressources et leurs structures entre l'intervention culturelle et l'intervention artistique.

OTTAWA, ONTARIO - 23 mars 1991

ART PUBLIC

Afin d'impliquer davantage les artistes dans des équipes de design enrichies, les villes devraient servir d'agents pour réunir les artistes, les architectes, les architectes paysagistes, les développeurs privés et les responsables municipaux du développement public et de l'art public.

BURNABY, C.B. - 25 mai 1991

LA POLITIQUE ARTISTIQUE ET CULTURELLE MUNICIPALE

Les sources de financement provincial concernées doivent songer à renforcer la capacité des conseils communautaires des arts, des alliances communautaires des arts et autres organismes similaires d'agir comme agences locales de financement dans les limites de leurs propres juridictions.

LASALLE, QUÉBEC - 24 septembre 1991

UNE POLITIQUE DE LA CULTURE ET DES ARTS

(L'atelier n'a pas voté de recommandations, mais ses délibérations ont servi de base à la rédaction d'un communiqué émis à la suite de la réunion régionale et présenté à la Commission parlementaire sur la Politique culturelle.

Recommendation IV of the Saint John Clinic, which is in the same spirit as the discussions in LaSalle, is suggested for the consideration.)

Recommendation IV

Saint John - November 2, 1991

Municipalities should promote tri-level meetings - federal\provincial\municipal to coordinate arts development activities and the implementation of arts policy.

WINDSOR, ONTARIO - October 26, 1991

THE CASE FOR THE ARTS IN THE MUNICIPAL CONTEXT AND CULTURAL POLICY

Municipalities should develop agencies of artistic and cultural development related to municipal government in a fashion similar to other effective development commissions in other contexts and capable of operating in a similar fashion to carry out appropriate roles and achieve appropriate goals.

SAINT JOHN, N.B. - November 2, 1991

MUNICIPAL ARTS POLICY

Municipal leadership should bring together all the energies working for the arts by developing representative leadership mechanisms willing to work with local government to develop policies and practices capable of addressing the arts and culture needs of all citizens.

REGINA, SASKATCHEWAN - February 1, 1992

BUILDING COMMUNITY CONSENSUS FOR ARTS DEVELOPMENT - ARTS, GOVERNMENT AND BUSINESS IN THE 90'S

Arts and the Cities should consult further with communities across Canada regarding ways and means of developing non-bureaucratic grassroots community coalitions, linked with municipal governments, on behalf of arts development, to encourage information interchange and cooperation between the various communities involved: the arts, education, business, government.

La recommandation IV de l'atelier de Saint-Jean (N.-B.) se situe dans la ligne des préoccupations de l'atelier de LaSalle.)

Recommendation IV

Saint Jean - 2 novembre 1991

Les municipalités doivent promouvoir les rencontres des trois paliers - fédéral, provincial, municipal - pour coordonner les activités de développement des arts et l'implantation de politiques artistiques.

WINDSOR, ONTARIO - 26 octobre 1991

UN ARGUMENT POUR LES ARTS DANS LE CONTEXTE MUNICIPAL ET LA POLITIQUE CULTURELLE

Les municipalités doivent créer des agences de développement artistique et culturel reliées au gouvernement municipal, sur le modèle des commissions de développement efficaces dans d'autres domaines, et capables d'opérer de façon similaire pour remplir des rôles spécifiques et atteindre des objectifs spécifiques.

SAINT JEAN (N.-B.) - 2 novembre 1991

LA POLITIQUE ARTISTIQUE MUNICIPALE

Le leadership doit réunir toutes les énergies qui travaillent au développement des arts, en instituant des mécanismes de leadership représentatifs, pour travailler avec le gouvernement local à l'établissement de politiques et de pratiques capables de répondre aux besoins artistiques et culturels de tous les citoyens.

REGINA, SASKATCHEWAN - 1er février 1992

CRÉER UN CONSENSUS DANS LA COMMUNAUTÉ POUR LE DÉVELOPPEMENT DES ARTS, LA GESTION ET LES FINANCES DES ARTS DANS LES ANNÉES 90.

Les Arts et la Ville doit consulter davantage les communautés à travers le Canada au sujet des façons et des moyens de développer des coalitions non bureaucratiques enracinées dans la communauté, reliées aux gouvernements municipaux, comme soutien du développement des arts, pour encourager l'échange d'information et la coopération entre les différentes communautés impliquées: les arts, l'éducation, les affaires, le gouvernement.

TORONTO, ONTARIO - April 11, 1992

**THE CREATIVE PARTNERSHIP:
THE CITIES AND THE ARTISTS**

Communities wishing to maximize benefits flowing from significant arts investment should consider the advantages of pursuing all available ways and means of ensuring - as has Saskatchewan - an effective arts presence within curricula shaping the educational experience of our children.

SHERBROOKE, QUÉBEC - April 28, 1992

**INTRODUCING INDIVIDUALS TO THE ARTS AND
DEVELOPING NEW PUBLICS**

Municipalities should adopt, in consultation with their arts communities, plans of action designed to introduce the public to the arts and to develop new audiences for artists. Arts orientation should be particularly focused within the educational process, and should make wide use of professional artists as resource persons.

**FURTHER CLINICS RECOMMENDATIONS
ARRANGED IN ORDER OF PRIORITY SUGGESTED
FOR CONSIDERATION IF TIME PERMITS**

PRIORITY 1

SAINT JOHN, N.B. - November 2, 1991

MUNICIPAL ARTS POLICY

Arts communities, at the local level, with the support of municipalities, should provide the leadership in promoting the development of arts policies appropriate for cities and towns.

PRIORITY 2

REGINA, SASKATCHEWAN - February 1, 1992

**BUILDING COMMUNITY CONSENSUS FOR ARTS
DEVELOPMENT - ARTS GOVERNMENT AND
BUSINESS IN THE 90'S**

Partnerships for arts development based on local aspirations are the way of the future and adequate preparation for partnership action is mandatory. Definitions of partnerships and collaborative mechanisms for arts development should be researched and disseminated by Arts and the Cities.

TORONTO, ONTARIO - 11 avril 1992

**LE PARTENARIAT CRÉATEUR:
LES VILLES ET LES ARTISTES**

Les communautés qui veulent maximiser les profits découlant d'investissements artistiques significatifs doivent considérer les avantages d'assurer de toutes les façons et par tous les moyens - comme cela se fait en Saskatchewan - une présence efficace des arts dans les programmes d'éducation de nos enfants.

SHERBROOKE, QUÉBEC - 28 avril 1992

**L'INITIATION AUX ARTS ET LE
DÉVELOPPEMENT DE NOUVEAUX PUBLICS**

Que l'on incite les municipalités à adopter, en concertation avec leur milieu artistique respectif, un plan d'action en initiation à l'art et en développement de nouveaux publics. L'initiation à l'art, qui sollicite prioritairement le milieu scolaire, doit faire largement appel aux artistes professionnels.

**AUTRES RECOMMANDATIONS DES ATELIERS
PRÉSENTÉS PAR ORDRE DE PRIORITÉ
SI LE TEMPS LE PERMET**

PRIORITÉ 1

SAINT-JEAN (N.-B.) - 2 novembre 1991

LA POLITIQUE ARTISTIQUE MUNICIPALE

Les communautés artistiques, au niveau local, avec le soutien des municipalités, doivent être les chefs de file du développement des politiques artistiques qui conviennent aux cités et villes.

PRIORITÉ 2

REGINA, SASKATCHEWAN - 1er février 1992

**CRÉER UN CONSENSUS DANS LA COMMUNAUTÉ POUR
LE DÉVELOPPEMENT DES ARTS, LA GESTION ET
LES FINANCES DES ARTS DANS LES ANNÉES 90.**

Le partenariat pour le développement des arts établi à partir des aspirations artistiques locales - est la voie de l'avenir et la préparation adéquate d'une action en ce sens s'impose. Il appartient à Les Arts et la Ville de rechercher et de faire connaître les définitions du partenariat et les mécanismes de collaboration pour le développement des arts.

PRIORITY 3

TORONTO, ONTARIO - April 11, 1992*THE CREATIVE PARTNERSHIP:
THE CITIES AND THE ARTISTS*

Communities of all sizes should consider the benefits of having some independent, knowledgeable body designed to inform municipal government, the business community and others of the needs and opportunities facing the arts in these communities.

PRIORITY 4

WINDSOR, ONTARIO - October 26, 1991*THE CASE FOR THE ARTS IN THE MUNICIPAL
CONTEXT AND CULTURAL POLICY*

Municipalities should utilize the peer-panel review system of grants adjudication as the process relates to the arts.

PRIORITY 5

OTTAWA, ONTARIO - March 23, 1991*PUBLIC ART*

As a positive example to private developers, in addition to their inherent values, municipalities are urged to develop and implement "two percent of capital cost for art" policies applicable to all municipal redevelopment.

PRIORITY 6

BURNABY, B.C. - May 25, 1991*MUNICIPAL ARTS AND CULTURAL POLICY*

Municipal governments should accept as one primary goal of arts policy the development of mechanisms to ensure full and appropriate remuneration to artists and arts managers in the non-profit arts sectors within the municipal jurisdictions.

PRIORITÉ 3

TORONTO, ONTARIO - 11 avril 1992*LE PARTENARIAT CRÉATEUR:
LES VILLES ET LES ARTISTES*

Que les communautés de toutes dimensions tiennent compte des avantages qu'elles retirent du fait de posséder un organisme compétent et indépendant destiné à informer le gouvernement municipal, le monde des affaires et les autres citoyens des besoins des arts et des ouvertures que les arts leur offrent.

PRIORITÉ 4

WINDSOR, ONTARIO - 26 octobre 1991*UN ARGUMENT POUR LES ARTS DANS LE CONTEXTE
MUNICIPAL ET LA POLITIQUE CULTURELLE*

Les municipalités doivent se servir du système de subventions analysées par un jury formé de pairs comme processus s'appliquant aux arts.

PRIORITÉ 5

OTTAWA, ONTARIO - 23 mars 1991*ART PUBLIC*

Comme exemple positif à donner aux développeurs privés, en plus de sa valeur intrinsèque, les villes sont pressées d'établir et d'implanter une politique du "deux pour cent de l'investissement capital destinés à l'art" applicable à tous les développements et redéveloppements municipaux.

PRIORITÉ 6

BURNABY, C.-B. - 25 mai 1991*LA POLITIQUE ARTISTIQUE ET CULTURELLE
MUNICIPALE*

Les gouvernements municipaux doivent considérer comme un objectif premier de leur politique artistique le développement de mécanismes destinés à assurer une rémunération juste et entière pour les artistes et les administrateurs artistiques, dans les secteurs artistiques sans but lucratif sous juridiction municipale.

LES ARTS

AND THE CITIES 287 MacPherson Ave., Suite 301, Toronto, Ontario M4V 1A4 (416) 924-2799

Minutes of the Meeting of the Board of Directors of Arts and the Cities, held Sunday, September 13, 1992, from 10 am to 1 pm at the Ottawa-Carleton Centre in Ottawa.

Present: Robert M. Morrow, Co-Chair
Paul Lemay, Interim Co-Chair

Members: Richard Bagley; Lloyd Burrridge (representing Sheila Wisdom); Michel Choquette; Elisabeth Chouvalidzé; Bernard Cormier; Claude Millette; Jean-Pierre Morin; Denis Nokony; Diane Pugen; Denis Racine; Nicole Zuger; Cheryl York.

Ex-Officio: Judith C. Hendry, Director General
Hélène M. Stevens, Associate Director

Tom Hendry, Consultant

Staff: Marie-Hélène Siquin, Executive Secretary
Juliette Pelletier, Information/Communications Centre Coordinator

By invitation: Jean-Louis Roux, Past Co-Chair
Maria DeFalco, Past Board Member.

Regrets: Jeff Braunstein; Claudette Hardy-Pilon; G. André Harel; Pierre Henry; John MacCulloch; Suzanne Saul; Elsie E. Wayne; Bill Wells; Marnie Wigle; Sheila Wisdom.

Mayor Morrow chaired the meeting. In opening the session, he commented very favourably on the Annual General Meeting held the day before. He attributed its success and productivity to Jean-Louis Roux's expertise in chairing the meeting.

A C T I O N

1. QUORUM

Co-Chair Morrow noted that a quorum was present.

2. WELCOME

Co-Chair Morrow welcomed everyone present. He introduced the newly elected members present to the Board: Nicole Zuger of Ottawa, Michel Choquette of Quebec City, and Claude Millette of Hull.

3. AGENDA

1. It was noted that Item #10 should be removed from the agenda since Denis Nokony had given his presentation at the end of the Annual General Meeting.

2. The item on the discussion of Clinics Recommendations was added to the agenda as it had been referred to the Board by the Annual General Meeting.

The agenda was approved as amended.

4. ELECTION OF OFFICERS

EXECUTIVE COMMITTEE

Paul Lemay suggested that a Quebec member be added to the Committee because of the regionalization pilot project in Québec.

Elected members were:

Co-Chair Robert Morrow and Interim Co-Chair Paul Lemay.

From Québec: Michel Choquette, Élisabeth Chouvalidzé
and Jean-Pierre Morin;

From Ontario: Cheryl York and Jeff Braunstein

From the Atlantic: Bernard Cormier

From the West: Denis Nokony and Bill Wells (with the
approval of the latter)

Claude Millette moved the election of the Executive Committee,
seconded by Denis Racine. Carried.

5. TREASURER'S REPORT

David Hilton, past Treasurer, presented his report. He invited members to refer to the distributed financial reports. Mr. Hilton reported that the costs are consistent and reasonable and the overall picture indicates we must continue the restrictions on payment of travel costs for Board members, artists and others.

The weakness is on the income side. DOC's future intentions are not known and it is difficult to pin them down. The cities' revenue is on target, but the Québec grant is still in process, as is the Ontario grant.

The cash flow deficit is double that of same time last year. This reflects the slowness of grants to some degree, but more particularly the absence of deferred income - foundation and corporate - which amounted to \$28,000 last year. Mr. Hilton counselled the Board to remember their responsibilities. He felt it was bad practice to run *Arts and the Cities* on the credit cards of staff, and on undrawn salaries.

The report indicates a positive month in November, although this assumes federal and provincial grants will be received at that time.

As done in the past, breakdown of operations between regional expenses and revenues is provided with regard to the regionalization program. He recommended that we take care in implementing regionalization to minimize duplication of administration. He pointed out that lean and mean is one thing, but there are certain things that must be done at the centre. There is often a tendency to repeat things, and if you start building up the infrastructure, costs can get out of line. Although signs are good, we have no assurance we will get grants from Foundations. If our approach to them fails, we have no fall-back position.

Paul Lemay asked Mr. Hilton if there were any options the Board could look at on both the revenue and expenditure sides. Mr. Hilton said that there was no easy answer. In the medium term (2-3 years) the revenue side could be assured through a larger percentage of the budget coming in through the membership side, and that this would be accomplished largely due to the quality of work of the organization. He said that on the short-term revenue side he was worried about this year. There appears - at the federal and provincial levels - to be 1) no money and 2) confusion (especially on the cultural side). Everyone is waiting to see how things are going to work out. He said that the entire Board is going to have to look for outside funding (i.e. corporate and individual support funding) as quickly as possible. But, he added, one does not get large donations through a single phone call or letter. To a large degree, he said, each and all of you on the Board is responsible "you must go out there and till that field fervently and continually." On the expense side he reported that there is not much "fat" left in the budget. He said he would like to see more money in the budget to be used for going out, knocking on doors and selling Arts and the Cities to new communities. But certainly some of the responsibility, he concluded, is going to rest on this Board to find, over the next couple of years, funds outside government grants.

ALL BOARD
MEMBERS

Mayor Morrow picked up on David Hilton's comments by reporting that he was requesting his City of Hamilton to pay its fees in advance and he expressed the hope that some of the other cities might do the same.

Élisabeth Chouvalidzé voiced her concern with regard to travel cost cuts to board member artists, especially independent artists. She reminded the assembly that the artists' participation was crucial and consequently questioned the wisdom of these cuts. David Hilton said, and Mayor Morrow concurred, that it had been an emergency cut, and that the decision had been extremely difficult to make. However, the costs of travel by artists and Board members represented an overall outlay of \$20,000 and had to be reduced; he noted

that additional cuts had been made in other areas as well, and that no member of staff had received any increase this year.

Tom Hendry said that he had been a board member of another organization, which practised an "honorary system" under which the board member artists belonging to arts organizations would have their travel paid by their organization. Only independent artists would be paid travel costs by *Arts and the Cities* under this system. He believed that this system could work for *Arts and the Cities*. Madame Chouvalidzé concurred with this idea, she wanted to see travel subsidy for independent artists.

Bernard Cormier suggested that the organization approach the other provinces to assist in funding the travel for artists rather than soliciting grants towards the organization's general costs. Hélène M. Stevens concurred with this idea and reported that projects she had been involved with had implemented the same arrangements for participants' travel by the provinces to the events. She added that she will meet with a regional director of DOC in Montreal with regard to obtaining advice on how to proceed to find "a place" in their budgets.

Mr. Hilton indicated that, at the AGM, he had spoken with a DOC official who had attended the morning session of the meeting, and reported that he had the feeling the official was unsupportive of the organization. Mr. Hilton further reported that this official would be preparing a report justifying the funding of the organization. He offered to contact her director. Mr. Cormier noted that at the AGM, a 3-year plan had been proposed by the Future Committee. This plan, he felt, would assist in convincing the DOC that the organization is moving forward.

Jean-Louis Roux felt that the presence of artists at meetings was indispensable. He mentioned that The Theatre School has established a cheque exchange system for travel costs by the School's artist members. With regard to cuts to translation costs, as suggested by Paul Lemay, Mr. Roux believed that expressing ourselves organizationally in both official languages was an essential principle; he reminded the board that the organization receives subsidies for bilingualism from the Secretary of State. He suggested that an appropriate solution would be to reduce translation costs and pointed out that he would volunteer to translate documents, if necessary.

Following this discussion, it was moved by Denis Nokony and seconded by Cheryl York that the Director General be asked to proceed to prepare an analysis of options for the objective of reducing staff costs and other management costs of the organization for the consideration of the Executive Committee of this Board by the end of September. All in favour.

DIRECTOR GENERAL

Mayor Morrow offered to schedule an immediate meeting with Judith Hendry in order to find a solution to cover our immediate financial needs.

MAYOR MORROW
J.C. HENDRY

Judith Hendry reported on the first *Arts and the Cities* fundraiser, "A Night at the Races", to be held in Toronto on November 11. She indicated that some members of the Advisory Council were assisting in the organization of the event, and that they were hoping to raise \$6000 to \$7000. She added that she was approaching a corporation to sponsor part of the event.

6. DISCUSSION RE. ESTABLISHING FUTURE AND ON-GOING RELATIONS
WITH THE DEPARTMENT OF COMMUNICATIONS

Judith Hendry said that she spoke briefly with the DOC representative, France Trépanier, who attended only the morning session of the AGM. Ms Trépanier said that a meeting of DOC and *Arts and the Cities* representatives plus an outside consultant was planned for later this fall. Mayor Morrow indicated that he would follow up with the DOC.

7. BUSINESS ARISING FROM AGM

RECOMMENDATIONS OF CLINICS:

It was moved by Michel Choquette, seconded by Cheryl York, that the Recommendations be distributed to cities for their analysis and voting. If a consensus occurred on certain points, a press release would be issued to the members asking for their suggestions.

TORONTO
OFFICE

FUTURE COMMITTEE:

Paul Lemay reported that Marie Leclerc had expressed concern with regard to the Future Committee Report, particularly on the "responsibilities" items to be taken by the Board. Maria DeFalco said the responsibilities as indicated in the report were provisional and that the task for the present Board would be to determine the responsibility for each section.

Lloyd Burrridge said that this matter should be referred to the Executive Committee once the report on the analysis of revenues and expenditures has been prepared by the Director General.

EXECUTIVE
COMMITTEE

Motion moved by Lloyd Burrridge, seconded by Denis Nokony.
Carried

8. ESTABLISHMENT OF COMMITTEES

Judith Hendry reported that Committee membership did not necessarily have to include Board members and invited everyone to give suggestions.

FUTURE COMMITTEE:

Chair: Marie Leclerc
Members: Robert Morrow, Co-Chair and Paul Lemay,
Interim Co-Chair; Richard Bagley; Michel
Choquette; Maria DeFalco; Tom Hendry;
Diane Pugen; Denis Racine; Bill Wells;
Cheryl York;
Ex-Officio: Judith Hendry and H  l  ne M. Stevens.

CLINICS COMMITTEE:

Members: Chris Hurley; Rachel Laperri  re;
Denis Nokony

Diane Pugen suggested Peter Dykhuis (Atlantic) and David Renaud (Ontario), both CARFAC members.

OFFICIAL LANGUAGES COMMITTEE/ADVISORY COMMITTEE:

Judith Hendry explained that this particular Committee had been put in place at the request of the Secretary of State. It is a technical requirement, necessary to fulfil the organization's ability to receive grants from the Secretary of State. She added that a portion of that grant might be used for travel expenses to meetings by members of this Committee.

Members: Robert Morrow and Paul Lemay;   lisabeth
Chouvalidz  ; Judith Hendry; Denis Nokony;
Jean-Louis Roux; Suzanne Saul; H  l  ne M.
Stevens; Bill Wells.

NATIONAL COLLOQUIUM PLANNING COMMITTEE:

Members: Co-Chairs Robert Morrow and Paul Lemay;
Jeff Braunstein; Francine Chevrier;
Michel Choquette; Claudette Hardy-Pilon;
Judith Hendry; Tom Hendry; Claude
Millette; Diane Pugen; Muriel Sherrin;
H  l  ne M. Stevens; Marnie Wigle; Nicole
Zuger.

WORKING COMMITTEE FOR THE MEMBERSHIP DEVELOPMENT OF THE QUEBEC
REGION:

Members: Michel Choquette; Rachel Laperri  re; Marc
Latendresse; Paul Lemay; Denis Racine;
H  l  ne M. Stevens.

It was further recommended that a Regional Committee for
Membership Development be created for each region.

Chair of the Committee for each region:

Atlantic: Bernard Cormier

West: Denis Nokony suggested Bess Jillings,
Arts Manager of Greater Victoria and
representing the City of Victoria.

Ontario: to be decided by Mayor Morrow

INTERNATIONAL COMMITTEE:

Members: Lloyd Burridge; Denis Racine;
Jean-Louis Roux

Denis Racine suggested that other international associations might finance travel expenses of committee members to their meetings. The establishment of an exchange program with various associations was suggested. It was also felt that this very worthwhile Committee would be helpful in obtaining information and advice from UNESCO and the Department of External Affairs, among others.

At that point, Co-Chair Morrow left the meeting and passed the chair to Paul Lemay. Mr. Morrow thanked everyone for their interest and valuable participation.

Lloyd Burridge (representing Sheila Wisdom of Windsor) suggested that Cor Westland of the World Leisure & Recreation Association, in Ottawa, would be a valuable person to act as an ambassador at international meetings. Mr. Burridge offered to contact him to determine if his affiliation would allow him to act as ambassador to meetings.

L. BURRIDGE

Élisabeth Chouvalidzé reminded the assembly that, as a board member of *Arts and the Cities* and Union des Artistes, it had been agreed at a previous board meeting that she and Jeff Braunstein would be the organization's representatives at the Congress of Professional Artists, held at the Palais de la civilisation in Montréal, September 25 to October 3rd. She suggested Judith Hendry and Hélène M. Stevens should attend the event representing *Arts and the Cities*. Paul Lemay and Hélène M. Stevens will contact François Colbert to find a way of being included.

P. LEMAY
H.M. STEVENS

Élisabeth Chouvalidzé expressed concern about the fact that *Arts and the Cities* had not been invited to attend the upcoming École des Hautes Études Commerciales colloquium particularly as this would be an excellent occasion to assert the presence and expertise of *Arts and the Cities*. P. Lemay agreed to send, without delay, an official letter on behalf of the organization to François Colbert, requesting that an official invitation from HEC for a 15-minute presentation by *Arts and the Cities* at the conference be sent to our organization.

VISIBILITY COMMITTEE:

Maria DeFalco explained that this Committee had been recommended as part of an action plan in the Future Committee report.

Members: Bernard Cormier; Élisabeth Chouvalidzé;
Cheryl York; Maria DeFalco; Denis Nokony.

Diane Pugen agreed to recommend a visual artist as a member of that Committee.

It was suggested that a Fundraising Committee be created which would be composed of Board members. Chouvalidzé remarked that as member of the Visibility Committee, one role of the members would also be to raise funds.

It was moved by Claude Millette, seconded by Diane Pugen that Cheryl York hold the office of Secretary on the Executive Committee.

It was further moved that Michel Choquette be given the title of Regionalization Director on the Executive Committee, with respect to the Québec pilot project.

9. SCHEDULE OF MEETINGS

Special Executive Committee Meeting

It was agreed that the requested report to be presented by the Director General to the Executive Committee would be analyzed by the members of that Committee during a conference call. The day and time of that conference call will be confirmed after the report of the Director General has been received by the Executive Committee members.

Next Executive Committee Meeting:

Saturday, November 28, 1992: 1 pm - 6 pm in Toronto

(PLEASE NOTE THAT THIS DATE HAS BEEN DEFERRED TO DECEMBER 5, 1992, FROM 1 PM TO 6 PM, AT THE OFFICE OF ARTS AND THE CITIES IN TORONTO).

The Board and the Executive Committee members are requested to fax their responses immediately as to their availability for the following suggested meetings:

EXECUTIVE COMMITTEE:

Saturday, January 23, 1993

1 pm - 6 pm Place to be determined

Saturday, March 27, 1993

1 pm - 6 pm. Place to be determined.

BOARD OF DIRECTORS
EXECUTIVE COMMITTEE

BOARD:

Sunday, January 24, 1993

10 am - 5 pm. Place to be determined

Sunday, March 28, 1993

10 am - 5 pm. Place to be determined

11. REPORT ON PLANNED PHASE VII CLINICS AND REGIONAL MEETINGS

Ontario: Hamilton	21st and 22nd of November, 1992
West:	to be checked with Denis Nokony
Atlantic: Fredericton	March 1993
Quebec: Montréal	October 14 and 15, 1992

12. OTHER BUSINESS

Denis Nokony asked the members to forward their awareness of existing fundraising tools for capital fundraising for arts facilities in Canada. Hélène M. Stevens said that she would fax him information on an upcoming one-day conference in Laval on the subject of Corporate Fundraising. Denis Nokony agreed to investigate the subject as a possible excellent regional and national Clinic theme.

E.M. STEVENS

DENIS NOKONY

Diane Pugen suggested that we consider inviting visual artists to present their work during *Arts and the Cities* regional and national meetings.

14. ADJOURNMENT

Paul Lemay expressed his sincere thanks, on behalf of the Board, to Maria DeFalco, for her work and contribution to the organizing of the AGM and Board meetings. The Board further thanked Jean-Louis Roux, David Hilton, Marie Leclerc, Bob Douglas and Maria DeFalco for their valuable participation on the Board.

Nicole Zuger urged the assembly to take in the exhibitions by local artists at the Musée de la civilisation before leaving Ottawa.

Michel Choquette moved the adjournment of the meeting, seconded by Bernard Cormier.

LES ARTS

AND THE CITIES 287 MacPherson Ave., Suite 301, Toronto, Ontario M4V 1A4

BOARD OF DIRECTORS/CONSEIL D'ADMINISTRATION
1992 - 1993

5c

September/Septembre 1992

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6.

Expenses

Printing:

- Art in Square catalogue	1,765.25	
- addendum page	125.35	
- volunteer recognition certificates	262.20	
- showcase flyers	167.90	
- flyer layout design	62.10	
- catalogue layout design	53.00	
- screen-printing, T-shirts	<u>158.70</u>	2,594.50

Supplies:

	33.93	
	19.26	
	51.63	
	52.96	
	25.76	
	<u>184.00</u>	367.54

Honorariums:

- Carolyn Samko	500.00	
- Bauke Kamstra	500.00	
- Jackie Washington (Hamilton Arts Award reception)	<u>50.00</u>	1,050.00

Photography:

	103.46	103.46
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Advertising:

	1,718.40	<u>1,718.40</u>
		5,833.90

Public Art Symposium:

- speakers' fees	2,600.00	
- brochures	523.25	
- audio recording	316.25	
- delegates kits	300.00	
- advertising/postage	500.00	
- transportation	1,065.73	
- accommodation	698.21	
- catering	1,439.14	
- facility rental	<u>250.00</u>	<u>7,692.58</u>

TOTAL13,526.48

Arts Awareness 1992

Budget

Revenues

Base funding, City	8,000.00
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Art in the Square:

- entry fees and catalogue advertising	1,210.00
- reception, liquor and souvenir sales	238.32

Public Art Symposium:

- registrations	1,120.00
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Grant, Ministry of Culture & Communications	3,770.00
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TOTAL	14,338.32
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Arts Awareness 1992

Budget

Donations, Goods and Services

Hamilton Place (rental waived, Great Hall)	2,500.00
Spectator Advertising	1,718.40
SB & G Advertising	1,500.00
Stirling Print-all	200.00
Other	200.00

TOTAL

6,118.40

Accounts Payable:

- estimated printing costs for symposium report 3,500.00

Accounts Receivable:

- Grant, Hamilton Foundation (for symposium report) 3,000.00

countries: tough (and smart) enough can expect their cultures to survive. This one is well placed to do the job, but it won't happen on its own

How can Canada maintain its cultural independence?

By BERNARD OSTRY
Ottawa

THE demand for cultural sovereignty, to be masters in the house of our spirit, reflects anxieties that are now all but universal. All national cultures tend to show a certain built-in defensiveness in the forms of conservatism and xenophobia. It may be that racial bigotries and jokes are part of this defensiveness, a kind of fence-building or marking of psychic territory.

The paradox of culture is that like a great tree it is rooted and nourished in a particular soil, yet spreads its branches into the universal air, from which it also draws nutrients. But trade and communications are now almost universal, the great corporations are transnational, the signals of news and commerce are lightning flashes from the stratosphere. And in our new world such lightning can strike and kill one's own tree.

Those lightnings and comets at present strike in the form of denatured productions from multinational broadcasters whose object is to sell goods and services. There is nothing wrong with that, it's part of life, but it has to be balanced by less self-interested communication.

We have to understand that these seemingly immaterial matters are as real as the ground we walk upon. The Irish poet, W.B. Yeats, put it like this:

Civilization is hooped together, brought under a rule, under the semblance of peace by manifold illusion; but man's life is thought.

There must be room for that life of thought, as for the images of which we construct our community and society, and for the knowledge and discovery and imagination that amount to civilization. We need to be able to find that life of thought within our own culture. We should not allow ourselves to be distracted by the chatter of advertising.

There are urgent reasons why we and the governments we elect should rediscover the principles of public broadcasting. There is a crisis in education, a crisis in literacy, a crisis in training for jobs. Public broadcasting is the most powerful medium to deliver effective remedies. There is a cultural crisis. Public broadcasting can once more lead a cultural renewal, a multicultural regeneration. There is a crisis of nationalism. Public broadcasting can create the rituals by which we create and share our identities. There can be no isolation of culture or nation. The two are one.

There's no safe place, no Himalayan refuge or Shangri-la where a culture can immerse itself in cloistered and fugitive virtue. We have seen in the Soviet bloc how the ruthless idealism that sought to create heaven made for itself a hell on earth. In a single generation, as we saw, Shangri-la became Albania, a country whose citizens abandoned it in despair. Utopia became Vietnam, casting its children on the waters.

It seems that whatever we do in cultural development we must, and indeed should, do together with other cultures, other nations. In a time when the costs of transnational communication are as high as the satellites themselves, we Canadians cannot only do what the sky barons and skypanes and skycoons have done and collaborate with other nations on a massive scale but outdo them in imaginative uses of the new technologies. Only

task of developing cultural sovereignty in both Canadian language groups, and still offers the best hope for continuing the work. But even if Quebec chooses political independence it will still have to collaborate to conserve and develop its culture, not only with English-speaking Canada but with other countries facing similar challenges.

The committee is also to be commended for not being content with pious verbiage, long the curse of any deliberation on culture.

Recommendation No. 5 reads: "As an investment in the future of our Canadian society and in support of the growth potential of cultural industries, both domestically and internationally, the government of Canada target an increase in its current budget investments in culture and communications in the order of five per cent annually over the next five years."

No. 6 asks: "That the government of Canada initiate a comprehensive strategy of incentives to encourage and motivate high levels of philanthropy and voluntarism in support of cultural activities in Canada." Other recommendations are to strengthen the Canada Council, compensate artists, improve Canadian film distribution and provide the CBC with a stable and predictable five-year funding program revolving annually, and take measures to haul Radio Canada International out of the Slough of Despond.

All this is admirable and a step forward in clarity and courage. In the matter of public broadcasting it brings us almost to the original principles on which our Canadian broadcasting system is founded: freedom of opinion, accessibility, cultural development and its connection with the emerging nation; independence from party-political and plutocratic control alike.

My only cavil, as usual, is that the recommendations don't go quite far enough. They don't take account of the heavy expense which is going to be imposed by the need to compete with the sky barons and the DBS challenge, and the consequent need to collaborate with other countries in similar straits. And by the way, when it comes to collaboration, we should certainly not go into a huddle with the neighbourhood strongboy and try to work out a bilateral deal, in which we would surely be worsted. That is not the table on which to place culture. We should go to the GATT with the problem, and settle it in company with others who share our anxieties and aspirations.

One more thing. If we are to survive at all, we are going to have to treat the matter as seriously as we would a material threat to our security. We are going to have to spend the kind of money we would not grudge if some enemy were bombarding our cities. There is no cultural defence against direct satellite broadcasts. The only defence is to attack, as it were, by putting up our own satellites in alliance with friends and fellow-broadcasters, and by generating our own excellent productions.

More than ever before, our survival depends on being able to compete with our trade partners in education, information, research and cultural development. At present we are losing our competitive edge: Singapore, for example, a tiny country which only yesterday was Third World, spends four times as much we do per capita on education. They are also spending very heavily on culture, with the excuse that it will be good for tou-

FOR EDMUND C. BOVEY CLINIC,
HAMILTON ?

can we assure our solitude, our unique way of becoming what we are and what we ought to be.

Deep in our collective memories is the notion that plurality of languages and cultures is nothing less than babel, a divine curse on human pride. Yet when we look at the biological world, what we see is an extraordinary multiplication of living forms, of genera and species and mutants pullulating and seething and adapting to a myriad of ecological niches.

It seems a cruel and a wasteful world, the food chain in which species preys on species, devours its own young and its own mates. And yet without this miraculous propensity of life to differentiate into infinite variety it could never have evolved or have generated the creatures that survive in every sort of environment. Even on the glaciers of high mountains you find the humble algae and their predators. Even in the ocean abyss where the sun never penetrates, life has found the way, taking its energy from Earth's internal fires.

Without differentiation the Earth would be naked and sterile. We could do without blackfly, we could do without mosquitoes and the gypsy moth, but we're stuck with them, and maybe for the best.

It is not so different with human cultures. Variety of cultures is the most striking fact in ethnology. Never static, cultures grow and change, adapting to new environments and technologies.

The tendency of systems, of machines, of rationality is towards uniformity and a kind of static order. The tendency of cultures is to grow and differentiate and boil over. In a world whose communications increasingly dissolve borders and differences, it is vital that room should be made for national and local cultures to survive and develop. It is natural that Quebecers would be deeply occupied with this problem.

There's a relation between culture and communication, as there is between political economy and communication. But human society is not merely a creation of communication. James W. Carey, in his book *A Cultural Approach to Communication*, suggests that a narrow view of communication as transmission or transportation is a legacy of 19th-century imperialism. Instead of seeing communication as transmission, Carey offers what he calls a ritual view, a process through which a shared culture is created, modified and transformed. Here is a human use for television.

Spring is upon us. Ottawa looks to its tulips. The ice is breaking up, the rivers are unlocked. This is a time of hope.

In parliament, the standing committee on communications and culture has submitted its first report. And in all modesty I can't help noticing that its recommendations and arguments are more or less those that I offered myself in my book *The Cultural Connection*, written in the mid-70s. After 15 years, a committee of eight members of parliament finally agrees with me. Not bad at all for an aging mandarin.

So it's natural that I should be happy with the report in almost every respect. The title is *The Ties That Bind*. The committee concludes that, "culture and communications are fundamental investments that will help to achieve renewal of our sense of pride and unity as a nation. We sincerely believe that, in both resolving the constitutional crisis which now confronts us and fulfilling the distinctive constitutional promise that lies before us, culture and communications will truly prove to be the ties that bind."

It's promising that the difficulties with Quebec nationalism have at last been recognized as cultural ones. And as I suggested earlier, the CBC long ago began the

a lot more per capita than we do on R & D. This is only one example of the competition we are facing in the global market.

But I have to say that the standing committee on communications and culture has given an excellent example of how the dangers and difficulties may be seized as opportunities. At last a group of parliamentarians has understood the kind of world we're living in, the poet's world of

IDEAS

Expanding on the news

shadows, of manifold illusion which nevertheless is real and palpable, a world where ideas and images, values and aspirations are as potent as substantial things. Only by developing the mind and imagination of Canadians can we survive with influence over our life and community. Only by that influence can we come together, even if only in the old way we know so well, the way of agreeing to differ, of live and let live.

One thing only remains. We have to act. The chairpersons of the standing committee — Conservative, Liberal, nationalist — have work before them. Bud Bird, Sheila Finestone and Jean-Pierre Hogue have to rise from their chairs and get on the road across Canada with their NDP committee colleagues. First they have to talk to their caucuses to teach them, if necessary, the ABC of survival in the information age, to secure their enthusiastic support for strong action. In the provinces they have to win support from the governments and drum up grassroots support for cultural development through public broadcasting the way Alan Plaunt and Graham Spry did in the 1930s.

There is work, above all, for the government of Canada. We have seen that in this age no one can go it alone: Canada must go the arenas where we have friends and collaborators. First to the OECD, a body that includes the Europeans as well as the United States and Japan, because we need a lot more first-rate analysis of cultural and broadcasting issues and the OECD has the human and financial resources to provide it.

Next, to the GATT where we have so many friends to make strong representations that the cultural and service matters be tabled and agreements reached that will guarantee everyone a place at the cultural feast. And finally to UNESCO, where Canada chairs the powerful executive committee.

There is urgent need to discuss and agree on measures to develop and distribute the images of our cultures. Here again, the government of Canada should instruct our representatives that the matter is urgent, not just something to be put on a list and dropped in exchange for free importation of canary birds. We need world services fully funded by international sources and governed by universally agreed rules. I am calling for action, backed by faith.

In conclusion, let me tell you a story. There's a Hasidic tale of a rabbi whom God showed the burning pit, full of fire and hideous demons, stinking of brimstone and smoke. God told the rabbi to jump in, and such was his faith (the story says) when he was launched in mid-air the demons turned into beautiful angels, the stench of brimstone became a sweet perfume of roses, the fire turned into delicate air that let him down gently on a grassy bank.

You'd never get me to jump, yet I see the point of the story — which is, if you believe that good must prevail, maybe it will.

Bernard Ostry is the former chairman of TV Ontario. This article is adapted from *The Survival of Canada Through Broadcasting*, his recent Alan B. Plaunt Memorial Lecture presented at Carleton University.

Once upon a time, "provincial" meant second-rate when it came to the arts. Not any more. With London's decline the subject of national concern, it is Britain's provincial towns and cities that are showing up the capital. With their new-found delight in civic culture, they have plenty to shout about. But why have the arts now become such a hot local issue?

"The argument is that the arts are a means to an end, rather than an end in themselves," says Helen Rees, former director of London's Design Museum, from her new marketing base at the Eureka Children's Museum in Halifax. "This is the new local authority orthodoxy, and few councils would dispute it now. Central government, however, is a different matter."

Rees, one of an increasing number of people involved in the arts business to have quit the problems of London for the welcoming world outside, pinpoints the new attitude. Arts as a means to an end: that is the important regional discovery of the past five years. Before that, good old art for art's sake was the message, beaming out from the Arts Council and accepted by local authorities nationwide. You built a theatre or concert hall, you subsidised an artist or a dance troupe, because art was good for everyone. Today, this belief has been bolstered by the discovery that art *pays*, a doctrine first formalised by the arts economist John Myerscough, then with the Policy Studies Institute, in 1988.

Art pays in two ways which, as Rees points out, form the new local authority orthodoxy. It creates spin-off trade and employment for a town. And, by improving the perceived quality of life of the town, it makes the place an attractive destination both for tourists and for companies and government departments wanting to move permanently out of the capital. New jobs then boost the local economy, releasing more cash to spend on arts and the environment. It's a virtuous circle, and one likely to be reinforced as the Arts Council increasingly devolves its funding to the new regional arts boards.

Wasn't Birmingham once lumped in with the Black Country? Forget that old tag: today, Birmingham is known for Symphony Hall, the wonderful, new £30m home of Simon Rattle and the City of Birmingham Symphony Orchestra, next to the enlarged Birmingham Rep. It's a city with an enlightened policy of spending a percentage of all its building budget on art, and you can see the result in Centenary Square and the Convention Centre that houses the concert hall. Is not Leeds a dour Yorkshire trading city of little character? Nonsense: it has the new £13m West Yorkshire Playhouse, it's got dance, it's got Opera North. As for Glasgow, a succession of marketing campaigns, the annual arts Mayfest, a garden festival and the Year of Culture (for which the £35m Royal Concert Hall was opened), followed up with a continuing active arts policy, has completely changed the city's perceived image, in a manner that is now legendary. Even snooty Edinburgh has been forced to get moving, with a £50m programme including the rebuilding of the Royal Lyceum Theatre and the forging of a new opera house out of the 1930s Empire Theatre.

Around the country, especially in the North, dusty old Victorian and Edwardian theatres have been done up: Bradford's Alhambra,

Wakefield's Theatre Royal and Opera House, and Sheffield's Lyceum are recent examples. Where no theatre or concert hall exists, a modern equivalent is frequently being built or planned. Now even the south, away from London, is catching up. In Hampshire, Basingstoke is launching a double assault: the 19th-century Haymarket Theatre, home of the Horseshoe repertory company, is being heavily refurbished by Nicholas Thompson of the architects RHWL; a mile away across town, Thompson is to build a brand-new £12m concert hall, largely out of windfall capital cleverly generated by an ingenious council finance department. They will both open in 1994. Running the hall alone will need an annual subsidy of £500,000, which means £5 on the poll tax.

What makes the case especially interesting is that the borough council, Basingstoke and Deane, is Tory. The opposition, whose duty it is to oppose, contests the plans on the grounds that the money could be better spent on housing the homeless. But its council leader, Stephen Reid, has long-term hopes for the concert hall. "We are anxious to attract prestige names. If a company relocates, it wants to bring as many of its staff with it as it can. And the staff will ask what sort of leisure and cultural life they can expect when they move."

Jobs coming to a town generate trade and more jobs. Having already built the leisure side — ice rink, park and cinema — Reid now wants the cultural element. The concert hall alone, he says, will inevitably spawn restaurants and wine bars round about. And that has an effect on the life of the town centre.

"We've spent millions on improving the shopping centre, but after 8pm it's largely deserted. Once we've built the concert hall there will be a

buzz in the evenings." Rock, folk and jazz will be the staple for most of the year, with 16 orchestral concerts providing the icing on the cake. Basingstoke's cultural consultants have discovered that the town is far enough away from London to guarantee a completely different regional audience, but close enough for orchestras to travel from the capital and back the same night, thus saving enormous expense.

Reid's story, with slight variations, is the tale you hear nationwide. Manchester will shortly start to build its new concert hall for the Hallé Orchestra, part of a £100m convention centre complex to rival Birmingham's. Leeds, having already benefited from the West Yorkshire Playhouse, is to build a big Henry Moore Sculpture Gallery and is fretting that it, too, needs an up-to-date concert venue. Newcastle, where the Northern Stage company will shortly begin an expansion programme under its new artistic director Alan Lyddiard, is uncomfortably aware of being left behind. Guess what... a feasibility study is under way on how and where to build a new concert hall.

Halifax is different: this smallish former mill town has no resources for the *grands projets* of the big cities, and the arrival of the Eureka Children's Museum, paid for by the Clore Foundation, is its one all-new cultural facility, opening this summer. But lack of money has not stopped Halifax from inviting in the arts. Northern Ballet moved there from Manchester last year, the handsome but once-derelect Square Chapel is being restored as a chamber music centre, and Tim Piggott-Smith's touring

“Cultural ambition has grown enormously; the arts now appeal to a far bigger section of the community”

company, Compass Theatre, has moved its administration from London to the town's Dean Clough mill complex, now managed as a business/arts centre.

Julian Forrester, Compass's administrator, is aware of the change of mood towards the arts outside London. "There's a greater degree of confidence in the theatres, lots of which are owned by local authorities. So many have been restored or built, there's better marketing of productions and they're able to charge more at the top end. It's an enormous sea-change."

Moving Compass to Halifax, says Forrester, has made it easier to raise sponsorship because the company — founded by Sir Anthony Quayle specifically to tour the regions — is now finally seen as country-based rather than London-based. But despite this, rehearsals for productions still have to take place in London because London is where most actors are concentrated.

Ernest Hall, the brains behind the Dean Clough complex, believes that Halifax has re-invented itself through the arts. "Estate agents would have told you five years ago that it was inconceivable that companies would now be looking to Halifax to relocate; but this is

happening. And it's happening because of Northern Ballet, the Eureka museum, the Square Chapel, and Dean Clough. It's in that intangible area called quality of life."

Malcolm Bradbury, writer and professor at the University of East Anglia in Norwich, has seen arts activity explode over the past five years. The once-triennial Norwich music festival is now an annual arts event, King's Lynn has a rival festival, and the Sainsbury Centre for Visual Arts at his own university has doubled in size and could become the focus — with Norwich Castle — of a new Tate of the East. If this is "provincial", it's fine by Bradbury: "People in the provinces are desperate to keep up with what is smart, newsworthy and fashionable in London. Cultural ambition has grown enormously; the arts are no longer alternative and now appeal to a far bigger section of the community."

Jack Phipps, an arts management consultant and former head of the Arts Council's touring section, summed up. "Local authorities are realising that there are votes in the arts. If you give people the right arts facilities, they just don't think it's elitist any more." □

Cultural devolution battle on hold

Arts groups await details of constitutional move

BY CHRISTOPHER HARRIS
Arts Reporter

TORONTO — Yesterday's news reports that an agreement in principle had been reached to shift cultural responsibilities from Ottawa to the provinces caused a collective shudder of apprehension among the many arts groups that have been campaigning against "cultural devolution."

However, because details remained vague, few representatives of those groups were in a position to criticize the development. Most print and broadcast reports said the agreement reached Thursday at constitutional talks in Montreal promised to hand over the bulk of cultural responsibilities to any province requesting them, while keeping national arts institutions like the CBC or Canada Council in the federal domain.

A member of Constitutional Affairs Minister Joe Clark's staff said yesterday that no further information would be released before the end of the month, when the entire constitutional package is to be unveiled.

"We consider the news ominous, but we are not reacting desperately," Keith Kelly, national executive director of the Canadian Conference of the Arts, said from Ottawa. "We want more information before deciding what this means for the cultural sector. . . . It is too premature to talk about what is or is not in the package," he said.

"We have made our views very clear over the past 17 months; I can

only say we will be most disappointed if our message hasn't been heard."

Kelly added that, despite Thursday's agreement, the battle against devolution of cultural powers is far from over. "This is a very complex set of negotiations. They say a deal is struck, but the first ministers have yet to meet, and a national referendum is probably still ahead, so nothing is final. Several reels are left to run on this film before we know the ending."

Jini Stolk, a spokeswoman for the Common Agenda Alliance for the Arts (a national coalition set up specifically to oppose devolution of federal cultural responsibilities to the provinces), also said details of Thursday's agreement were too sketchy for a response.

"Without knowing any of the details, I can say I only hope it reflects the strong statements made by the artistic community as recently as three weeks ago . . . about the importance of maintaining a very strong federal role in culture."

She said the need for such a vigorous federal presence in the arts has been one of the strongest recurring themes in the government's public consultation process, and therefore must be represented in the final constitutional proposals.

On May 1, such prominent figures as ballerina Karen Kain and actors Sonja Smits and R. H. Thomson gathered in Toronto with members of the Common Agenda Alliance to call for a strong continuing role for Ottawa in cultural affairs.

Susan Crean, chairwoman of the Writers Union of Canada, also spoke at the May Day event. Yesterday, she said the agreement in principle reached this week amounts to full-fledged cultural devolution.

"The only thing left to be clarified is whether money is to be attached [to the transfer of cultural authority to the provinces]. Otherwise, it's very clear what this agreement means. . . . They are saying the provinces will now have authority over culture."

Crean said that if the agreement is embodied in constitutional amendments it will be much harder for artists from different regions to get together and exchange ideas, and extremely difficult in future to bring in coast-to-coast legislation on issues such as copyright.

"What this means is that the people in this country who want us to take down trade barriers in order to create economic unity are only too happy to erect cultural barriers, which can only work against national unity," she said.

"If Joe Clark wants to think this is holding the country together, I'd like to know what he thinks he's holding the country together for."

Stolk said many members of the Toronto arts community are relying on the Ontario government to argue strenuously for a strong national government.

"We would like the provincial government to know we will be very disappointed if it becomes obvious that the province did not take that role," she said.

Don't turn culture over to provinces former Canada Council head warns

By Jamie Portman

SPECIAL TO THE STAR

OTTAWA — A former Canada Council head has joined the battle against any federal move to turn culture over to the provinces as a means of keeping Quebec within Confederation.

In an open Canada Day letter to Prime Minister Brian Mulroney and the provincial premiers, Timothy Porteous warned that any such action would be disastrous to the country's cultural life.

Porteous wrote the letter on behalf of the Common Agenda Alliance for the Arts, a powerful lobby of cultural groups opposing any abandonment by Ottawa of its traditional cultural leadership.

"History will judge harshly all those responsible for unnecessarily damaging or destroying an essential, successful and much admired dimension of Canadian life," Porteous charged.

Alliance members are "dismayed" by last month's federal-provincial constitutional talks which concluded that "culture should be identified as a matter of exclusive provincial jurisdiction through an explicitly consti-

tutional amendment," Porteous said.

He added that not only the cultural sector but Canadians in all parts of the country overwhelmingly opposed this plan.

"Over the past four decades, an unending stream of reports, briefs and presentations have expressed the unswerving conviction of Canadians concerns about our culture that the federal government must enhance, not diminish, its commitment to the arts and cultural activities of this country."

The alliance's membership represents an imposing cross-section of the cultural sector — including such high profile groups as the Association of Canadian Publishers, the Writers Union of Canada, the Professional Association of Canadian Theatres, and the Alliance of Canadian Cinema, Television and Radio Artists.

It was established last year, shortly after former communications minister Marcel Masse started hinting that major federal cultural institutions like the arts-granting Canada Council might disappear as part of a new constitutional deal.

Although Masse's successor,

Perrin Beatty, has repeatedly pledged that the Canada Council, CBC, National Film Board and other federal cultural agencies will continue to play a vital role, the country's artists remain unconvinced.

The alliance wants preservation of the status quo in which no level of government enjoys exclusive constitutional responsibility for culture.

"In practice, all levels of government have established cultural policies, institutions and funding programs," Porteous notes — and, he adds, the system has worked well.

"Within this framework of concurrent jurisdiction, the federal government has played a leadership role. Programs to support the touring of performing arts and visual arts exhibitions across Canada and to fund Canadian film and television productions, a comprehensive program of awards to individual Canadian artists, and a program to compensate Canadian writers for library use of their books are examples of uniquely federal initiatives in culture."

SOUTHAM NEWS

TIMOTHY PORTEOUS

COMMON AGENDA ALLIANCE
FOR THE ARTS

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J.J. SCHATZ
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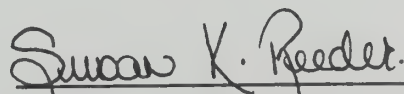
1992 October 28th

NOTICE OF MEETING

ARTS ADVISORY SUB-COMMITTEE

**TUESDAY, 1992 NOVEMBER 3RD
12:00 O'CLOCK NOON
ROOM 219, CITY HALL**

URBAN MUNICIPAL
OCT 27 1992
GOV
MEET DOCUMENTS


Susan K. Reeder, Secretary

Note: The Parks and Recreation Committee will be considering the Art in Public Places Policy on the same date (1992 November 3rd) at 9:30 o'clock a.m. in Room 233 of City Hall. All members of the Arts Advisory Sub-Committee and the Art in Public Places Policy Steering Committee are invited to attend.

A copy of the recommendation and the Proposed Policy are herein enclosed.

A G E N D A

1. Minutes of the meeting held Tuesday, 1992 October 6th.
2. Request for comment - Minister of Culture and Communications - Report - "The Status of the Artist in Ontario".
3. For Review - Guidelines for Members.
4. Time of meetings - 1993 Schedule of Meeting Dates.
5. Information - Council policy respecting procedures for appointments to Committees/Boards/Commissions.
6. Other Business.
7. Adjournment.

Tuesday, 1992 October 6
12:00 o'clock noon
Room 219, City Hall

The Arts Advisory Sub-Committee met.

There were present: Carmen Nemeth, Chairperson
Janna Malseed, Vice-Chairperson
Alderman Mary Kiss
Glenn Mallory
Chuck Renaud
Irene Sushko
Robert Challe
Bob Mason
Delores Prendergast

Absent: Mayor R. Morrow
Joe Gaul
Jessica Davenport
Vitek Wincza

Also present: Cheryl York, Arts Co-Ordinator
Shari Johnson, Culture and Recreation Department
Susan K. Reeder, Secretary

A G E N D A

MINUTES

1. The Sub-Committee was in receipt of the minutes of its last meeting held Tuesday, 1992 September 1, and approved these minutes as circulated.

PRESENTATION

2. Robert Challe - Public Arts Symposium Report

Mr. Challe presented the Sub-Committee with a mock-up symposium report which he has compiled reflecting the recently held Arts Symposium. He indicated that this report, once finalized, will go a vast array of organizations.

Discussion ensued and it was indicated that out of a \$3,000. grant from the Hamilton Foundation that this publication will be produced and circularized.

ARTS CO-ORDINATOR

3. Up-date - Edmund C. Bovey Clinic and Regional Meeting being held in Hamilton 1992 November.

The Arts Co-Ordinator spoke to the Sub-Committee with respect to the above-noted event and distributed an information sheet respecting the 3 components which could be participated in by members of the Arts Advisory Sub-Committee, namely:

- (a) Official Reception Committee;
- (b) Exhibition/Performance Component; and,
- (c) Hamilton Arts Promotion Packages.

The Arts Co-Ordinator also listed the various topics that would be discussed at this Regional Clinic. As well she invited all members of the Sub-Committee to attend and participate in the City's hosting of this meeting.

4. Request for Comment - Minister of Culture and Communications on the Report "The Status of the Artist in Ontario".

The Arts Co-Ordinator indicated that she had anticipated receiving 5 copies of this Report from the Province, but to-date has not received them. She made reference to a newspaper clipping contained within the Agenda which outlines the above-noted Report. She further added that once she has received this Report, that she will ensure that Sub-Committee members are made aware of it.

ADDED - ART IN PUBLIC PLACES REPORT

Copies of the Draft Policy on Art in Public Places was brought into the meeting following its very recent revision as a result of the latest Art in Public Places Policy Steering Committee meeting which reviewed the comments received from the Arts Advisory Sub-Committee and other organizations.

The Arts Co-Ordinator outlined the various revisions made within that document.

It was indicated by the Arts Co-Ordinator that the term "Trust" has been revised to read "Commission", in accordance with the recommendation of the Law Department.

Delores Prendergast expressed concerns that further to page 7 of the document, respecting the composition of the Sub-Committee, that it is essential that representatives from the Visual Arts be present on the Commission. Chuck Renaud also indicated that the Commission must represent a diverse group and questioned whether the quorum could be set differently from the standard number ratio (i.e. 1/2 plus 1). It was suggested that the reference to "9" citizen members being the composition for the Sub-Committee be deleted.

The Sub-Committee also suggested that the word "Commission" was not the best word for the Committee.

Some discussion ensued with respect to page 9 of the Report, in the background where it makes reference to selection methods and "(4) Commissions", and it was agreed that the Arts Co-Ordinator would speak with Karen Mills, a member of the Steering Committee on this matter and its relevance.

Chuck Renaud indicated that when the item is presented to the Parks and Recreation Committee, that Carmen Nemeth, Chairperson of the Arts Advisory Sub-Committee, should introduce this item since it is a report of the Arts Advisory Sub-Committee.

Following some further discussion of this matter, the Sub-Committee approved the amended version of the Art in Public Places Policy and directed that it be forwarded to the Parks and Recreation Committee for approval.

It was further agreed that once a meeting date has been determined for presentation of this document to the Parks and Recreation Committee, that members of the Sub-Committee would be so advised in order that they could attend.

ADDED - ATTENDANCE

Considerable discussion ensued among members of the Sub-Committee with respect to the Sub-Committee's policy respecting attendance at Sub-Committee meetings.

The Committee Secretary spoke to the Sub-Committee with respect to recently approved policy implemented by City Council respecting this matter.

Following discussion, it was agreed that the Arts Advisory Sub-Committee "Guidelines for Members" should be reviewed and possibly amended at the next meeting of the Arts Advisory Sub-Committee.

ADDED - ARTS GRANTS

The Chairperson spoke to the Sub-Committee with respect to the need to clarify the Sub-Committee's role with respect to the Arts Grants Process. She advised that a letter will be sent to Alderman D. Ross, Chairperson of the Finance and Administration Committee, in order to invite him to attend a future Arts Advisory Sub-Committee and speak to them respecting this issue.

ADDED - ARTS CO-ORDINATOR

The Arts Co-Ordinator showed the Sub-Committee copies of a Newsletter from the Ottawa Arts Committee, as well as their T-Shirt and a Directory from the Ottawa Art Committee.

INFORMATION ITEMS

The Sub-Committee was in receipt of the following Information Items:

5. Arts and the Cities:

- (a) Clinic Recommendations.
- (b) Minutes of the meeting of the Board of Directors held Sunday, 1992 September 13th.
- (c) Board of Directors 1992-1993.
- (d) Fundraiser - 1992 November 11th.

6. Budget - 1992 Arts Awareness.**7. Newspaper Articles**

- (a) "How Can Canada Maintain is Cultural Independence?" - Bernard Ostry.
- (b) "Regional Arts Ring the Changes" - Hugh Pearman, The Sunday Times, London, England.
- (c) "Cultural Devolution Battle on Hold" - Christopher Harris, The Globe and Mail.
- (d) "Don't Turn Culture Over to Provinces former Canada Council Head Warns" - Jamie Portman, The Toronto Star.

ADDED - ARTS AWARENESS 1993 COMMITTEE

Considerable discussion ensued with respect to the establishment of the Arts Awareness 1993 Committee, with the concern expressed by a number of Committee members that this Committee be established as quickly as possible in order that the work for this event be proceeded with.


Irene Sushko, Chuck Renaud and Delores Prendergast indicated that they wish to serve on this Committee.

The Chairperson indicated that large Arts Organizations should be approached now to participate on the Planning Committee for this event, and it was then determined that several members of the Committee would speak to various large organizations with respect to their participation in the 1993 Arts Awareness Week events.

9. ADJOURNMENT

There being no further business, the meeting then adjourned.

Taken as read and approved,


Susan K. Reeder
Secretary
1992 October 6

**CARMEN NEMETH, CHAIRPERSON
ARTS ADVISORY SUB-COMMITTEE**

2.

MINISTRY OF
CULTURE & COMMUNICATIONS:
"STATUS OF THE ARTIST" REPORT

Ontario seeks more input on arts policies

Haslam releases 112-page summary of past consultations

BY H. J. KIRCHHOFF
The Globe and Mail

TORONTO — Karen Haslam, Ontario Minister of Culture and Communications, is inviting comments from the arts community in response to the ministry's report *The Status of the Artist in Ontario*, with a view toward forming the government's policies on the arts.

The report, made public by Haslam yesterday, is a summary of consultations with other Ontario ministries and with the arts community over the past two years.

In releasing the report, Haslam said: "The ministry . . . plans to lead the way toward the creation of effective policies which will ensure the development and growth of the arts sector in Ontario. The creative strength of the arts sector should be acknowledged in the government's social and economic programs and within society in general.

"The work that the ministry has done to date, and the community's continued

input, will help the government develop an effective long-term plan to ensure that artists have access to social, economic and legal benefits, appropriately structured to meet their unique living and working conditions."

The 112-page report is the latest in a series of ministry consultations and reports, beginning with a background paper in February, 1990. Since then the ministry has sought input from representatives of the cultural community on several occasions, including last May's From the Ground Up meeting in Toronto. (Three reports from that meeting, written for the ministry by participants Susan Crean, Paul Audley and Lillian Allen, may be released later this week.) The report lists 60 arts/cultural organizations, three labour unions and nine ministries from whom ideas and advice have been sought.

The report summarizes the process of consultation and the ministry's findings to date, including problems particular to artists (e.g. "Despite very high levels of

education and years of training, the average annual income for an artist is at or below the poverty line"), including unfair tax rules, limited access to social benefits and lack of working space. It also discusses the value of arts to the community, what is being done to promote the arts and culture in other countries and jurisdictions, definitions of "artist," professional training and development in arts, creators' rights, and occupational health and safety.

It concludes: "The Ministry of Culture and Communications is committed to working with the arts community to explore and develop effective policy measures that will move us closer to achieving these goals. Your response to this 'Summary of Consultations' paper will be an important component in setting out proposals to ensure that the social and economic value of artists is recognized and valued."

There is no indication when actual legislation or administrative changes might be expected to implement suggestions.

September 16, 1992

Notes recommended amendments
noted in writings

Arts Advisory Sub-Committee

Guidelines for Members

3.

I. Roles and Responsibilities

- 1.0 The composition of the Arts Advisory Sub-Committee will attempt to reflect the broad spectrum of arts interests in the community, including but not limited to, theatre, dance, music, literature, the visual arts and mixed media disciplines.
- 2.0 Members are expected to share their skills and expertise as concerned volunteers.
- 3.0 The Arts Advisory Sub-Committee may provide representatives to sit on other civic Committees and external bodies concerned with the arts.
 - 3.1 1) These representatives shall be selected by the Sub-Committee as a whole.
 - 2) These representatives shall present regular reports to the Sub-Committee concerning Committee activities.
 - 3) All members are expected to sit upon various internal and external Committees, as required.
- 4.0 The Chairperson, or in the absence of the Chairperson, the Vice-Chairperson shall act as the spokesperson for the Arts Advisory Sub-Committee. The Chairperson may delegate this authority if it is deemed appropriate, due to another member's greater expertise or interest in an issue or due to the absence of the Chairperson. The Chairperson shall report to the Parks and Recreation Committee.

II. Guidelines for Conduct of Members

Sub-Committee Members shall:

- 1.0 Conduct themselves in such a manner whereby the reputation and standing of the Art Advisory Sub-Committee is upheld and enhanced.
- 2.0 Regard as confidential all information contained ⁱⁿ documents relating to applications for grants submitted by artists and arts organizations to the City Treasury Department.
- 3.0 Disclose a conflict of interest in any matter that may be presented to the Sub-Committee and abstain from discussion or voting in such matters.
- 4.0 Obtain Sub-Committee or staff approval prior to making any verbal or written public statement which purports to be the view of the Sub-Committee.

7.0 Only members present at the meeting will vote. If a conflict of interest exists involving a member, that member will declare a conflict and refrain from discussion and voting. *Declared conflicts do not alter the quorum.*

*not
necessary*

~~8.0 Members who make a motion will provide a written copy of their motion to the Secretary, by the end of the meeting. (Municipal Handbook sec. 9-(1)).~~

9.0 The Rules of Order of the Sub-Committee will, as far as practicable, follow those of City Council. (Municipal Handbook sec. 33 (50, secs. 8-29).

10.0 ~~General~~ Meetings of the Sub-Committee ^{are} ~~will~~ open to the public.

11.0 Amendments to the Mandate or Guidelines for Members shall be proposed, in writing, and circulated among the members, in advance of the next scheduled meeting.

12.0 To ensure its relevance, the Mandate should be reviewed every three years.

IV. Education and Training

1.0 Members should receive a Manual of ^{policies} ~~politics~~ and procedures, a recent copy of the Municipal Handbook, and a copy of "Policy For The Arts".

2.0 Subject to the relevance and availability of funds, a representative of the Sub-Committee should attend an arts-related workshop or conference, held within reasonable driving distance.

2.1 Member delegates will be expected to provide a written summary for distribution among staff and Sub-Committee members. *on the workshop or conference they attended.*

3.0 New items for discussion should be brought to the attention of the Chairperson and Secretary, prior to a meeting, so as to begin any required research and provide accurate information for the meeting.

*Approved by the
Parks and Recreation
Committee 1990 November 6.*

4.

ARTS ADVISORY SUB-COMMITTEE

SCHEDULE OF MEETINGS FOR 1993

<u>Deadline for Reports</u> <small>(see letter from 12-20-92 back email)</small>	<u>Agenda Review Meeting</u>	<u>Agendas Mailed</u>	<u>Committee Meeting</u>	<u>Deadline for P&R Reports</u>	<u>P&R Meeting</u>	<u>City Council Meeting</u>
1992 December 18	1992 December 21	1992 December 23	January 5	January 11	January 19	January 26
January 22	January 25	January 26	February 2	February 8	February 16	February 23
February 19	February 22	February 23	March 2	March 15	March 23	March 30
March 26	March 29	March 30	April 6	April 8	April 20	April 27
April 23	April 26	April 27	May 4	May 10	May 18	May 25
May 20	May 21	May 25	June 1	June 14	June 22	June 29
June 25	June 28	June 29	July 6	July 12	July 20	July 27
July 23	July 26	July 27	August 3	August 16	August 24	August 31
August 27	August 30	August 31	September 7	September 13	September 21	September 28
September 24	September 27	September 28	October 5	October 8	October 19	October 26
October 22	October 25	October 26	November 2	November 15	November 23	November 30
November 26	November 29	November 30	December 7			

5.

CITY CLERK'S DEPARTMENT

MEMORANDUM

TO: Carmen Nemeth, Chairperson,
and Members,
Arts Advisory Sub-Committee

YOUR FILE:

FROM: Susan K. Reeder, Secretary
Arts Advisory Sub-Committee

OUR FILE:
PHONE:

SUBJECT: Newly approved procedures for
appointments to Committees/
Boards and Commissions

DATE: 1992 October 28

Further to the discussions at the 1992 October 6th meeting of the Arts Advisory Sub-Committee respecting the above, I am attaching herewith Council's approved Policy respecting the Selection Procedures for appointments to Committees/Boards and Commissions.

Susan K. Reeder
SKR/dbm
Attachments.

cc:- Cheryl York, Arts Co-Ordinator
Culture and Recreation Committee
- Marilyn Havelka, Manager of Cultural Services
Culture and Recreation Committee

Section 26 of the Eighteenth Report for 1992 of the Finance and Administration Committee which was adopted by City Council at its meeting held Tuesday, 1992 September 29th:

26. (a) That a brochure be designed for circulation to members of the public interested in applying to City Committees, Local Boards and Commissions;
- (b) That the City Clerk's Department be directed to advertise in various media, including ethnic media, a list of which will be provided by the Advisory Committee on Equitable Representation on Committees/Boards/Commissions;
- (c) That all Committees/Boards/Commissions be advised of vacancies when they arise;
- (d) That ethno-cultural communities, organizations representing the disabled, the Native Indian Centre, women's groups, and all other organizations or individuals upon request, be notified of vacancies on Committees/Boards/Commissions;
- (e) That the City Clerk's Department be encouraged to participate in free media advertising available including the cable network (particularly on ethnic programs) and ethnic radio broadcasts to encourage people to apply;
- (f) That all notices of meetings be circulated to the media.
- (g) That all Committees/Boards/Commissions be encouraged to hold some meetings in various facilities outside of City Hall and invite persons of those neighbourhoods to attend;
- (h) That members who miss three consecutive meetings without committee approval be subject to replacement on that committee;
- (i) That membership to all Committees/Boards/Commissions be staggered with 1/3 of its membership's terms of office expiring each year unless the terms of office are established by provincial or federal legislation;
- (j) That membership on Committees/Boards/Commissions be limited to two (2) consecutive Committee/Boards/Commission terms unless the terms of office are established by provincial or federal legislation;
- (k) That the Tracking Form and Application Form, attached hereto and marked Appendix "D", be adopted for use by members of the public interested in applying to Committees/Boards/Commissions;

(1) That the following process for applying, interviewing and selecting applicants to Committees/Boards/Commissions be adopted:

(i) An Application Form and Tracking Form may be obtained from the City Clerk's Department and the completed form(s) returned to the City Clerk's Department;

(ii) Applicants must attend a mandatory Orientation Session, the purpose of which will be to describe the work of the various Committees/Boards/Commissions. The Committees/Boards/Commissions will be required to:

(1.) provide written material outlining the scope of their Committee/Board/Commission, the time commitment required and the qualifications necessary;

(2.) arrange for a representative of that Committee/Board/Commission to attend the Orientation Session to answer any questions applicants may have;

Applicants will be offered a choice of at least three (3) dates for the Orientation Session from which they must select one;

All applicants will be required to attend unless they are applying for renewal of their present appointment. Applicants who do not attend one of the offered Sessions will not be considered for appointment.

The sessions will be co-ordinated by the City Clerk's Department, the Human Resources Centre and the Selection Committee;

(iii) A Selection Committee will be struck by City Council, the mandate of which will be to:

(1.) co-ordinate with assistance from the City Clerk's Department the Orientation Sessions;

(2.) review applications to the Committees/Boards/Commissions;

(3.) interview candidates;

(4.) make recommendations for selection to the Standing Committee of City Council to which the Committee/Board/Commission reports.

The Selection Committee will consist of:

- (5.) a minimum of three (3) and a maximum of five (5) members of City Council
- (6.) one member of the Advisory Committee on Equitable Representation on Committees/Boards/Commissions to serve as a non-voting resource person
- (7.) one member of the Committee/Board/Commission to which the vacancy applies to serve as a non-voting resource person

Members of the Selection Committee will be rotated every twelve (12) months. A schedule will be established for members of City Council, the Advisory Committee on Equitable Representation on Committees/Boards/Commissions, and the applicable Committee/Board/Commission.

(iv) The interviews:

The allotted time for each interview will be approximately ten minutes.

All candidates who attend the Orientation Session will be interviewed.

An established set of interview questions will be developed by the Selection Committee and will be asked of all candidates.

All candidates will be notified in writing once the selection has been approved by City Council.

- (m) That an Equitable Representation Survey be conducted by the Human Resources Centre every three years and that the first Survey be carried out in 1992;
- (n) That this process commence with those applicants being appointed for terms commencing at the end of 1992.

Section 12 of the Nineteenth Report for 1992 of the Finance and Administration Committee which was adopted by City Council at its meeting held Tuesday, 1992 September 29th:

12. That a limit of two (2) applications be allowed for persons applying for appointments to Committees/Boards/Commissions.

Section 20 of the Twenty-First Report for 1992 of the Finance and Administration Committee which was adopted by City Council at its meeting held Tuesday, 1992 October 27:

20. That the following be added to Section 26 of the Eighteenth Report for 1992 of the Finance and Administration Committee, respecting Selection Procedures for Committees/Boards/Commission which was approved by City Council on 1992 September 29th:

"(o.) That all vacancies for unexpired terms of offices which occur as a result of resignations, deaths, absenteeism, etc. be filled in a manner left to the discretion of the appropriate approving body."

APPLICATION FORM
FOR CITIZEN APPOINTMENT TO
CITY OF HAMILTON BOARDS, COMMITTEES OR COMMISSIONS

Please complete the Application Form and include a resume of qualifications, work experience and any additional Community involvement.

The City of Hamilton encourages all residents of the City of Hamilton to apply for membership on City Committees/Local Boards/Commissions. The Finance and Administration Committee approved the appointment of a Sub-Committee in March 1990, to receive and review the Visible Minority Survey of Boards and Commissions. As a result of this, an Advisory Committee was established. Its mandate is:

- to initiate publicity on Municipal Government, Committees/Boards/Commissions ensuring equal opportunity for all Citizens;
- to track the flow of applications; and,
- to undertake a variety of Public Education Activities to Broaden the Understanding of the Function of Committees/Boards/Commission.

Your co-operation is required in filling out the attached Tracking Form. This information is for statistical purposes only and will help the Advisory Committee determine how successful the existing outreach program is, and will assist in identifying any changes needed to promote fair appointment practices in the future.

The completion of the attached Tracking Form is **voluntary** and information obtained from this Form will be kept strictly **confidential**.

/Attached

APPLICATION FORM

1. Application for appointment to: _____
(please specify Committee/Board/Commission of interest - maximum of two)
2. Name: _____
3. Home Address: _____

4. Telephone Number (s): Home: _____
Work: _____
5. Please state why you are interested in serving on this Committee/Board/Commission and what do you feel you can contribute? Please list related experience and/or interests.

6. How did you learn about this position?
 - i. _____ Newspaper (please specify)

 - ii. _____ Community Organization
 - iii. _____ Brochure
 - iv. _____ Radio/Television
(please specify which program)
 - v. _____ Word of Mouth
 - vi. _____ Other (please specify)

7. Additional Information:

Signature

Date

APPLICANTS ARE ENCOURAGED TO SUBMIT A RESUME

Your resume should not refer to any prohibited grounds of discrimination, i.e. race, ancestry, place of origin, citizenship, creed, sex, sexual orientation, age, colour, ethnic origin, record of offenses, marital status, family status or handicap.

PLEASE RETURN TO: City Clerk
Hamilton City Hall
71 Main Street West
Hamilton, Ontario
L8N 3T4

BY FRIDAY, 1992 NOVEMBER 13

TRACKING FORM

Information requested on this form is gathered under Section 13 of the Ontario Human Rights Code.

Do you wish to complete this form?

Yes: _____ (please continue)

No: _____

PLEASE COMPLETE EACH SECTION:

1. Are you: Female _____

Male _____

2. Are you a Native person (North American Indian, Status or Non-Status, Metis, Inuit)?

Yes: _____

No: _____

3. Are you a member of a Visible Minority? (This refers to Race/Colour)

No: _____

Yes: _____ (please specify)

Black _____
(African, American
Canadian)

East Asian _____
(Korean, Japanese, Chinese)

South Asian _____
(Indian, Pakistani)

South East Asian _____
(Cambodian, Filipino, Vietnamese)

West Asian _____
(Arab, Armenian, Egyptian, etc.)

Central/South American _____

Caribbean _____
(Cuban, Jamaican, Trinidadian,
Haitian)

White _____ Other _____

4. **Disability**

For the purposes of employment equity, disability is defined as a long term physical, emotional/psychiatric or learning disability that may place a person at a disadvantage or that may interfere with work or personal activities.

Given this definition, do you consider yourself disabled?

No _____

Yes _____ (please specify)

Blind/visually impaired _____

Deaf/hearing impaired _____

Mobility impaired _____

Psychiatric _____

Emotional or learning disability _____

Developmentally impaired _____

Other _____

Information requested on this form is gathered under Section 13 of the Ontario Human Rights Code and has been approved by the Ontario Human Rights Commission, September 1991.

CAL ON HBL AOS
CSIPIA
1992

J.J. SCHATZ
CITY CLERK



THE CORPORATION OF THE CITY OF HAMILTON

OFFICE OF THE CITY CLERK
71 MAIN STREET WEST
HAMILTON, ONTARIO L8N 3T4

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FAX: 546-2095

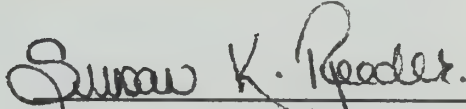
1992 November 12th

NOTICE OF SPECIAL MEETING

ARTS ADVISORY SUB-COMMITTEE

WEDNESDAY, 1992 NOVEMBER 18th

**12:30 O'CLOCK P.M.
ROOM 219, CITY HALL**


Susan K. Reeder, Secretary

A G E N D A

ARTS AWARENESS MONTH 1993

1. Report from the Ad Hoc Committee.
2. Report - Arts Co-Ordinator - Information received from the Arts Community.
3. **REFERENCE MATERIAL**
 - 3.1 Guidelines - Hamilton Arts Award.
 - 3.2 Excerpt: Arts Awareness - "The Status of the Artist in Ontario".
 - 3.3 Nova Scotia's Cultural Awareness Week.
4. **ADJOURNMENT**

PROJECT: ARTS AWARENESS MONTH 1993.
(Project of Arts Advisory Sub-committee)
Proposed dates: May 28 - June 12.

Initial Ad-hoc committee members: Irene Sushko
Chuck Renaud
Delores Prendergast

Monday, November 2, 1992. (Second meeting)

Members of the ad-hoc committee acknowledged the role of early planning in ensuring the success of this important project, and it was therefore proposed that an outline of the items discussed at the first meeting held on Monday, October 20, 1992 regarding the planning of activities for Arts Awareness Month 1993, be submitted to the Members of the Arts Advisory Sub-committee at the meeting to be held on Tuesday, November 3, 1992, for their approval. The discussion at the meeting held on October 20 centered mainly around a review of this year's event, possible dates and events for 1993 and identification of problems re publicity and marketing.

If the proposal is approved by the Arts Advisory Sub-committee:

1. A news release, listing dates and events, should be issued immediately, (using free advertising as much as possible) in order to get information to the arts community and other interested parties at an early date.
2. The proposal should be sent to Alderman Tom Jackson at the Parks and Recreation Department.

Pending approval by the Arts Advisory Sub-committee, the ad-hoc Arts Awareness Committee felt that in order to expedite planning it was still necessary at this point to discuss and come to some agreement on some basic issues:

1. The Arts Advisory Sub-committee should establish clear procedures and criteria for Arts Awareness events, such as the Arts Award and submissions to the Art Show.

It was suggested that we ask our Art's co-coordinator Cheryl York to draft an appropriate form to be used in the submission of candidates for the Arts Award. A "cut-off" date for submissions should be included.

Deadline dates should be put in place at which time proposals made by interested parties, may be effectively implemented or cancelled.

2. The Ad-hoc committee would need to secure resources:- persons, institutions, facilities etc. at the earliest possible dates.

Chuck Renaud reported that he had been in contact with some organizations (The Opera Guild, The Bach Elgar Choir, Earl's Court Gallery) and individuals (? Art Show-Michael Adkins and Shirley Forsyth; Bill Powell) who had been involved in this year's Arts Awareness Month and were interested in participating in or supporting some aspect of next year's events.

Delores Prendergast spoke to Kim Ness of the McMaster Art Gallery.

Chuck Renaud will check on the availability of the Great Hall at Hamilton Place as the venue for the closing Gala.

Delores Prendergast is to talk to Marilyn Havelka of the Culture and Recreation Department about the possibility of having Heritage displays put on by Dundurn, Whitehern and the other museums in one of the malls in Hamilton.

Chuck Renaud suggested that we should consider having the opening ceremonies outdoors at Whitehern if the weather is conducive with option for indoors at City Hall if the weather is unsuitable.

Irene Sushko suggested the planning of an Art Show in the Piano Nobile at Hamilton Place in addition to Art in the Square. Chuck Renaud suggested that we ask Bill Powell for assistance with this item as well as for providing informal music, happenings at the opening ceremony.

3. Publicity for Gala

Through: Art Institutions, Public Libraries, Educational Institutions, Mailing list, City Hall, Firestone Display, Free inserts in Spectator and Community papers, etc.

Publicity and Marketing:

Items discussed included

- a. Changing the wording on the 1991 logo
- b. T-shirts for resale can be obtained for \$6.97, includes G.S.T., with logo, for resale.
- c. Public Arts Symposium; Should the name be changed?

Irene Sushko has valuable experience in the field of publicity and is particularly interested in utilizing her expertise on this aspect of the project.

If the proposal is approved and once decisions are made re programme etc., she has offered to prepare a spread sheet for members of the Arts Advisory Sub-committee for easy information and reference.

Delores Prendergast

Information Received from the Arts Community

1) As requested at the October 1992 Arts Advisory Sub-committee meeting, we have been in contact with arts organizations to survey them on their potential involvement in Arts Awareness 1993.

Representatives from McMaster University, Departments of Drama and Music; Theatre Aquarius; the Art Gallery of Hamilton; and the Broadway Cinema have indicated that they do wish to participate. However, they prefer to be part of an event that happens in the fall (October) rather than in the late spring when their major performance seasons are over. They also strongly support the principle of a professionally organized event which uses the highest quality identification trademarks. This would entail the design of a different logo.

The representatives all stressed the importance of making the arts accessible to the public who do not generally participate in arts activities. They felt that the involvement of the boards of education would be essential. Arts Awareness should offer opportunities for both amateur and professional artists and arts groups to reach out to the community.

They indicated a willingness to work with the Arts Advisory Sub-committee and the Department of Culture and Recreation, to share experience and professional skills to help develop a project which will strengthen and expand as the years go by.

2) Some responses were received after sending out the Arts Awareness Questionnaire package. Those responses are attached for your reference.

3) A review of the 1991 and 1992 projects by staff has resulted in the development of a brief overview of the application of the Arts Awareness concept. This information is attached for your reference.

4) Current work on the City's departmental budgets is guided by a zero percent increase philosophy. The implications for maintaining programme budgets such as Arts Awareness are that there may be less money available than in 1992. This will not be confirmed until the budget process is completed and approved by Council in the new year.

Cheryl York, Arts Co-ordinator
12/11/92

COMMENTS FROM LANA ROBINSON FOR ARTS AWARENESS EVALUATION

1. First, my congratulations to the Special Events Committee for the success of the public performances in Jackson Square and Art in the Square.
2. I feel the major areas of problems for this year were in the administrative area and hence have easy solutions.
 - lack of proper budgetary process because we didn't know the budget until so late.
 - lack of policy and procedures as defined by the Department of Culture and Recreation and the Arts Advisory Sub-committee.
 - lack of staff time to do the necessary follow-up (media relations in my area) We need a student or a skilled volunteer who has the time to devote to this area. My own responsibilities at the HPO in a staff emergency negated my effectiveness in this area.

RECOMMENDATIONS:

- ARTS AWARENESS be a month-long celebration.
- the opening ceremonies be held in a more public place.
- All arts interests, formal or informal, be encouraged to develop their own programmes for Arts Awareness so that the role of the Organizing Committee be to " encourage and promote", rather than " initiate and execute".
- the committee be divided into sub-committees by specialty with each group then presenting their plans to the over-all group.
- strict adherence to any timetables. IF WE DON'T KNOW THE DETAILS, WE DON'T DO THE PROJECT.
- all events for ARTS AWARENESS must be known in detail by March 1, 1993 in order to promote properly.
- Hamilton Place not be used again until we have built up sufficient audiences to warrant its use.
- promotion materials such as labels, posters, logos, etc. be available for participating groups to use.

GOOD LUCK TO EVERYONE.

ARTS AWARENESS QUESTIONNAIRE

Were you aware of Arts Awareness activities in May/June 1992?

Yes, Eaton Centre hosted a performance series.
We also displayed works of art in selected store windows.

How could Arts Awareness benefit you?

- enhances our profile as a supporter of the arts and other community events in Hamilton.

Could your participation take the form of:

- ☐ a) Organizing a special event?
- ☒ b) A programmed event which would include an Arts Awareness component?
- ☐ c) Advertising ("tagging promotional materials with the Arts Awareness logo?")
- ☐ d) Public Education?
- ☒ e) Assisting with the Proclamation Ceremony and Hamilton Arts Award?
- ☐ f) Volunteer work?
- ☐ g) Other: (please specify)

We would like to host the performance series again next year (invitation only to a series of performances). We would also like to repeat the "Arts in Store" program.

What questions, comments or suggestions do you have about Arts Awareness?
(i.e. Marketing/Promotion, Special Events, Community Impact, etc.)

ARTS AWARENESS QUESTIONNAIRE

Were you aware of Arts Awareness activities in May/June 1992?

yes

How could Arts Awareness benefit you?

- publicity for the NIIPA gallery during their activities
- bring people into galleries

Could your participation take the form of:

- ☒ a) Organizing a special event? *if time permits*
- ☒ b) A programmed event which would include an Arts Awareness component?
- ☒ c) Advertising ("tagging promotional materials with the Arts Awareness logo?")
- ☐ d) Public Education?
- ☐ e) Assisting with the Proclamation Ceremony and Hamilton Arts Award?
- ☐ f) Volunteer work?
- ☐ g) Other: (please specify)

What questions, comments or suggestions do you have about Arts Awareness?
(i.e. Marketing/Promotion, Special Events, Community Impact, etc.)

Arts Awareness May-June 1992

- 1) The Hamilton and Region Arts Council was aware of the events and festivities held for Arts Awareness 1992.
- 2) Arts Awareness was a definite benefit to the Arts Council as it was a project directly related to the mandate of the Council. It served as a venue for raising awareness of our organization as well as raising awareness of the organizations and artists which we support and promote. An increased awareness of the role of the arts within this community will definitely be of importance both currently and in the future.
- 3) We are interested in supporting Arts Awareness in any capacity possible. However, please keep in mind our own time, duty and financial restraints. In short if it is at all possible - we will help.
- 4) Questions, Comments, Suggestions -

Call for Performers - for the Gala, (this list was also used for the Eaton Centre Series) resulted in 51 responses plus innumerable inquiries regarding Arts Awareness.

Suggestions:

If a call for performers is done next year:

- a) Be more specific on requirements.
- b) If it is to be an open call - set up an appropriate jurying procedure and protocol. Will there be auditions? Do we want demo tapes? Are credentials or resume information required?
- c) Please put a cut off date on ALL posters; no exceptions!

Eaton Centre Performance Series - performances were scheduled daily during the lunch hours from May 30 - June 6. With the 1992 Series 21 artists/groups were contacted off of the Call for Performers List. Several other groups were contacted and invited to perform in order to round out the coverage.

This venue should be secured again for future campaigns. It was well received and a number of the artists and groups made contacts which were beneficial. It was also a welcome performance experience for a number of young artists.

Suggestions:

If this is done again, suggest that you do it by invitation. A number of the people/groups called and cancelled on the day of their scheduled performances. An invitation would also ensure a better, more consistent quality. In order to include younger, less experienced yet quality musicians or performers, the committee could perhaps approach the academies and schools. These would be able to recommend and encourage artists who are qualified but lack the confidence to "brave" this venue. If we wish to reach a wider public more malls should be approached. In the outlying malls simply schedule performances in the centre courts on Friday evenings and Saturday afternoons.

Arts in Store - This program placed over 31 pieces of art work by 14 different area artists in the 15 stores which took part. Artists included printmakers, raku artists, silk painters, photographers, painters, woodworkers and tole painters. The work was well received and the stores enjoyed building displays around the works. Three pieces were sold and 100% of the profit went to the artists who did the works. The mall supplied a vacant store front for drop-off and pick-up of the works.

Suggestions:

This should program should be continued. It put the art in a retail venue where it was publicly visible and appreciated. This program could perhaps be extended by ensuring the participation of more stores or perhaps even more malls. As a step further, if financially a group show is not feasible, perhaps we should look at this as a way of bringing the work of area artists to the public in a protected, secure venue which requires no overhead cost, just a lot of volunteer hours when works are dropped off, delivered to stores and later when they are returned to the artists.

Window Display for Eaton Centre (exterior promotion on James Street) Great location, very visible and well received. More lead time and planning would have been of benefit.

Suggestions and comments on events (in which I was not directly involved) and procedures

- 1) The Festival of Arts and Crafts - involve more libraries. Surely we could, at no cost, put displays in cases, get writers in for readings and artists in for demonstrations. This would reach a wider audience especially those in the "burbs" who were virtually overlooked as most of the 1992 events took place in the city's central core.
- 2) There should be more stringent time lines in place for the planning procedures and all venues. If imperative details are not in place by XX date then the event should not be included. All events should be finalized at least 30 days, if not 45, prior to the kick-off of Arts Awareness. This will ensure coverage of all events in advertising and promotional packages.
- 3) A confirmed schedule would also give the committee-of-the-whole a time to promote...publicise with displays outlining schedule of all events in the malls and libraries...hand out flyers...deliver flyers to schools...extend personal invitations to friends, girl guide companies, seniors villa et al....EVERYONE should use their time and tools to ensure citywide coverage.

Submitted

Mary Berryman

The Hamilton and Region Arts Council

ARTS AWARENESS : Staff Overview

C. York
Arts Co-ordinator
Dept. of Culture & Recreation

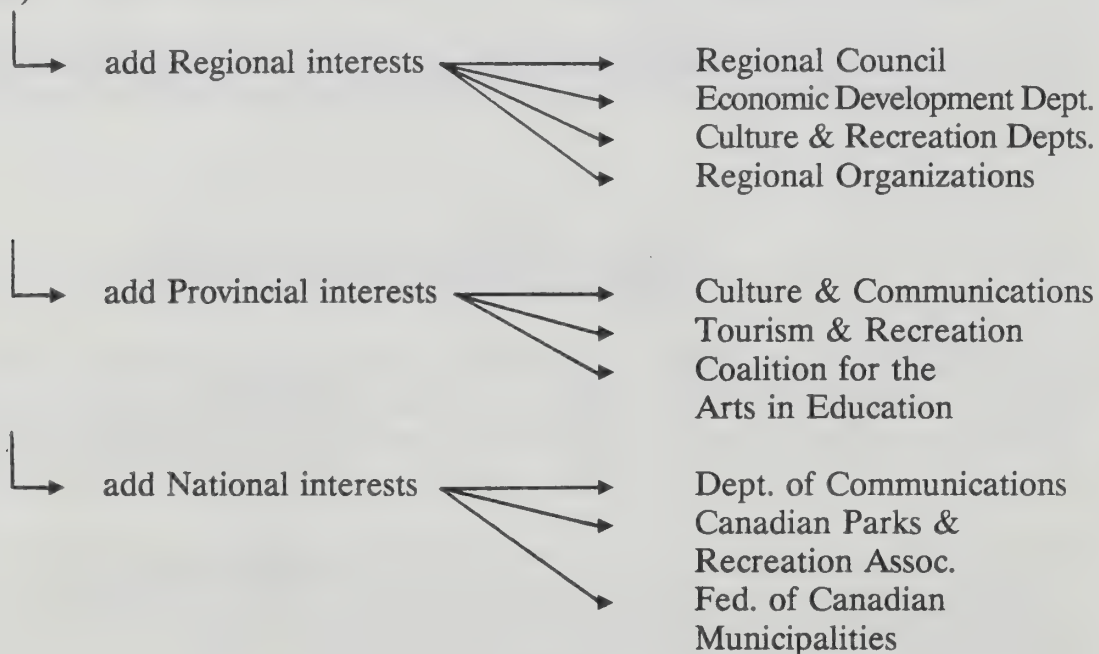
November 1992

ARTS AWARENESS INITIATIVES 1.

Mission Statement

The City of Hamilton's Department of Culture & Recreation and the Arts Advisory Subcommittee will, through Council-approved policy, endeavour to increase the public's awareness of artists and the arts in this community.

(extrapolations)



Objectives

- ♦ To promote participation in arts activities.
- ♦ To advocate arts education.
- ♦ To recognize artists' contributions to the community.

ARTS AWARENESS INITIATIVES 2.

Strategies - General

1. COMMITMENT

↓
to a common mission

2. COMMUNICATION

↓
easy and regular access
to information

3. CONSENSUS

↓
idea-sharing and
negotiation; team
approach to issue-
identification and
decision-making

Strategies - Specific

1. Use of special time period annually to promote the arts.
2. Use of easily identifiable logo and other thematics.
3. Central administration of project; equal opportunities for participation.

Planning

- ♦ It is proposed that a five-year development plan be established: 1993 - 1997.
- ♦ Work has been done on Arts Awareness projects in other communities (Toronto, Edmonton, Brantford) and other provinces (Nova Scotia). Therefore, models exist to be examined and perhaps used.
- ♦ Annual evaluation is necessary.
- ♦ Success depends on partnerships to organize, execute and fund such a project.

Next Steps for Hamilton

1. Engage the commitment of all interested parties.
2. Develop an administrative structure.
3. Decide on the annual focus date.
4. Prepare five-year plan.

GUIDELINES - HAMILTON ARTS AWARD

3.1

Section 1 Criteria

- 1.1 The Hamilton Arts Award acknowledges the outstanding contributions and accomplishments of an individual Hamilton Artist in any of the following fields: Architecture, Applied Design, Literature, Media Arts, Music, Performing Arts, Visual Arts.
- 1.2 Candidates will be considered on the basis of
 - (i) Professional artistic achievements
 - (ii) Community involvement, for example in the form of volunteer work
 - (iii) Hamilton residency

Section 2 Mechanics

- 2.1 To be presented annually; administered by the Arts Advisory Sub-committee
- 2.2 The award consists of a commemorative medallion and a five hundred dollar honorarium
- 2.3 The award recipient's name and field of artistic work is inscribed on a plaque located in the second floor foyer of City Hall
- 2.4 The award presentation is made by the Mayor or a member of City Council.
- 2.5 Since the award's inception, an informal reception following the presentation has been sponsored by the Hamilton Spectator
- 2.6 Copies of Guidelines are to be attached to nomination forms to provide a complete information package

CITY OF HAMILTON
HAMILTON ARTS AWARD NOMINATION

Information on NOMINEE:

1. Name:
2. Address:

Postal Code:

3. Phone:
4. Artistic Pursuit:

Please attach:

- (1) a current resumé
- (2) description of community involvement as a volunteer
- (3) press clippings
- (4) three letters of endorsement

5. Nominated by:

Address:

Phone:

I have received the nominee's permission for this nomination.

Signature _____

Please submit complete nomination package to:

*Arts Advisory Sub-committee
City Clerk's Department
71 Main Street West
Hamilton, Ontario
L8N 3T4*

THE HAMILTON ARTS AWARD

The annual Hamilton Arts Award in the fields of literature, art, music, dance and theatre was instituted in 1976 by City Council in order to recognize outstanding examples of arts achievements in our community. The award provides an opportunity to express appreciation to those individuals who have strengthened the City's cultural fabric. The winner is recognized with an honorarium, a commemorative medallion and as a public record, a brass nameplate on the Hamilton Arts Award plaque at City Hall.

THE MEDALLION

This unique commemorative piece was commissioned by the City of Hamilton for presentation to award recipients. It was designed by one of Canada's leading artists, Dora dePedery Hunt, who has been acclaimed internationally for her work, particularly in the field of sculpture and medallion.

JAMES STRECKER - 1992 RECIPIENT

Over the past twenty years, James Strecker has devoted his life to a career as a writer, publisher and teacher. Not content with one form of artistic expression, he also pursued his interests in photography and other forms of the visual arts. Mr. Strecker exemplifies the ideal candidate for the Hamilton Arts Award, not only achieving excellence in his craft, but in the level of his community involvement as well. We often think of the writer's life as a solitary one, however, his local, regional and national profile has been carved from a serious commitment to writing and to interaction with the people of Hamilton. This has been demonstrated in many ways: writer's workshops; writer-in-residence appointments; as a consultant to The St. Thomas Aquinas School for the Arts; in the production of special events and poetry readings; through ongoing contributions to Artsbeat, The Hamilton Spectator and Arts and Entertainment Forum; and perhaps most importantly, as a mentor to local writers.

THE AWARDS COMMITTEE

Since 1989 the administration of the award has been handled by the Arts Advisory Sub-Committee, an appointed committee of Council. The membership is comprised of Carmen Nemeth, Chair, Janna Malseed, Vice Chair, Mayor Robert Morrow, Alderman Mary Kiss, Chuck Renaud, Glenn Mallory, Bob Mason, Joe Gaul, Vitek Wincza, Delores Prendergast, Robert Challe, Jessica Davenport, Joan Rapsavage and Irene Sushko.

PAST RECIPIENTS

As a permanent record, the names of award winners are engraved on a plaque installed in the second floor foyer of City Hall.

1976	Jessie Louise Beattie	1984	Jackie Washington
1977	Thomas R. MacDonald	1985	Christine Hamilton
1978	Glenn A. Mallory	1986	Patricia Dawson
1979	Archibald Mullock	1987	Stan Rogers
1980	Emily Dutton and Marion Farnan	1988	Herb Barrett
1981	Elsie Thompson	1989	Alan Oddy
1982	William Powell	1990	Mike Woods
1983	Spencer Dunmore	1991	Trevor Hodgson



The Status of the Artist in Ontario

Summary of Consultations

September 1992

3.2

Excerpt: Arts Awareness



- 4/ *The accessibility of the arts in the schools could be increased through:*
- *more formal arts courses;*
 - *interaction of students with local artists;*
 - *greater awareness among generalist teachers;*
 - *using the arts to teach other subjects.*
- 5/ *The arts community and the various levels of government could work together to develop education based arts awareness initiatives. Financing of such initiatives could be a combination of public sector, private sector, and arts community support.*
- 6/ *Formal linkages between the Ministry of Culture and Communications, the Ministry of Education, and the arts community could be developed and maintained to ensure that the principles of integrating arts in education are adhered to.*
- 7/ *The Ministry of Education and the Ministry of Colleges and Universities could ensure that pre-service and in-service teacher arts training is provided to support delivery of a comprehensive and integrated arts education.*

4.4 ARTS AWARENESS: Background research and community opinion

- * *In the early 1970s the City of Kingston commissioned a site specific sculpture for one of the city's waterfront parks. When the work was originally installed it received a lot of negative response in the local media. Over the years the work gained acceptance and became a city landmark. By the early 1980s the work had become a favourite location for wedding photographers in the city.*
- * *A contemporary Canadian artist's work became the subject of intense controversy when it was exhibited at the National Gallery of Canada in the winter of 1990. The work used an armature to which actual meat was attached. During the process of the exhibition the meat dried out and rotted and was then replaced. While the materials were unusual, the work was intended as a powerful statement on vanity and the transience of life. Both the artist and the gallery were subject to intense criticism that raged in the press for many weeks. Primary charges were that: it was wasteful, it was grotesque, and the work was not art.*

Background

Public perception of the artistic profession is an issue of considerable concern. Generally, artists feel that their profession is perceived as marginal and of little value to society. Artists often feel that the arts are not viewed as a source of livelihood or as a profession but as an opportunity for self-indulgence or as a

hobby. Artists believe that only when the general public becomes more aware of the contributions which the artistic profession makes to society, will professional recognition and status be really achieved.

Arts awareness is inextricably intertwined with the educational system. Exposing children to the many varied arts disciplines and encouraging hands-on experience in the arts embeds a fundamental understanding and appreciation for the arts which will remain with them throughout their lives. In addition, it broadens their spectrum of career choices, through interaction with practising professional artists.

Ontario's arts community is currently conducting a feasibility study for an Arts Awareness Campaign, somewhat similar to the "Participaction" campaign for fitness. The mission of this initiative would be "to mobilize the public, business, and government to enjoy, support and value artists and the arts." Its key objectives are:

- to develop awareness and acceptance of the importance of the arts in the lives of every person in Ontario;
- to create an understanding of the arts and their essential contribution to expressions of innovation and creativity and the process of human development;
- to illustrate to the public that an "artist" is a person with a face, a name, a life story, a family, i.e. someone from their neighbourhood;
- to encourage the public to become active participants in the arts;
- to open a dialogue with all sectors - business, labour, government and the general public - about the importance and value of the arts.

Arts awareness encompasses both the general public's understanding of art and cultural products, and the recognition of the artist and his/her role in society. A key to increasing this awareness on both fronts is the concept of public art. Many individuals are not exposed to art and artists because their daily lives do not take them into areas and situations where this is possible. If, however, art is integrated into one's everyday work and community environment, there cannot help but be a growing familiarity with and appreciation of art and the individual creators.

The integration of art into everyday life is a means for individuals to connect with each other and society as a whole. Public art is an essential component of increasing access to, awareness of, and appreciation of the arts. At the same time, it encourages all individuals to explore their individual and collective creative and cultural identities. Public art also has an increasingly important role to play in the urban environment. It raises the local quality of life, enhances the aesthetic appeal of a community and may, indirectly, affect the economic development of that community by attracting investors. Public art also provides

opportunities to establish partnerships among government, artists, architects, municipalities and local communities.

Public art initiatives are undertaken by all levels of government and by private developers. Many municipalities encourage developers to set aside a certain portion of their construction budget (approximately 1%) in order to integrate art into the site and design of the building. The provincial government, through the Ministry of Government Services, also administers an "art-in-architecture" policy which sets aside a portion of the capital construction costs of any new or refurbished provincial government building. A recent example of this policy is the Northern Ontario Relocation Program, which is providing artists with work and providing the public with access to art, in six communities across Ontario.

Summary of points raised during consultations, respecting the issue of arts awareness

Legislation

- * Artists firmly believe that effectiveness of arts awareness initiatives revolves around legal and legislative recognition of the arts as a component of the workforce and economy. Artists feel that besides formalizing labour relations and ensuring access to social benefits, any specific legislation for the arts sector should emphasize that the arts have a legitimate role to play in education, and the legitimacy of the arts as a career.
- * Participants strongly recommended that any potential Status of the Artist policy should include a statement of principles regarding the role of arts in society, but should be indicative of specific action in each issue area. For example, it could include a commitment to a larger role in education, making the arts more accessible, and integrating art into public buildings such as schools.

Policy/programs

- * It was reiterated several times that arts in education is key to increasing awareness and appreciation of the role of arts in society. Artists believe that this lack of awareness is the basis for periodic outrages at artwork that the general public does not "understand." There is a need to develop comfort with being challenged by the arts, and to go beyond that comfort to a recognition of the worth of the arts. Support and involvement with the arts need to be perceived as legitimate vocations. It was strongly recommended that any arts awareness campaign needs to incorporate an understanding of the value of the arts in society.
- * It was generally agreed that "Art-in-architecture" and "Percent for Art" initiatives are an effective means of increasing awareness and familiarity with the arts, while at the same time enhancing the incomes of artists in the province.
- * Several arts groups suggested that awareness campaigns should target parents and parent groups, in addition to the use of the arts experience to initiate exposure.

It was also suggested that the arts community should explore the development of programming outside of the formal school setting, to make the arts more widely accessible.

4.4 Suggestions from the arts community to address the issue of arts awareness

1/ *To address the issue of arts awareness, arts community representatives suggested the following legislative approaches:*

- i) *Existing legislation could be revised and/or omnibus Status of the Artist legislation could be created, which would include a clear statement of recognition of the role of art and the artist in society, and sets out measures that are a more appropriate response to the unique working circumstances of artists; and/or*
- ii) *Legislation could be created mandating that the province set aside for art a portion (1%) of the capital construction costs of all new/refurbished government buildings.*

2/ *Arts groups identified the following policy and program options as means to increase arts awareness:*

- i) *A broad arts awareness campaign could be undertaken, as a co-operative venture among government, artists, and communities;*
- ii) *The Ministry of Education should continue to integrate arts into the formal educational curriculum (see "Arts and Education - Options" Section 4.8 of this Paper);*
- iii) *The quantity and budget size of public art initiatives by the provincial government could be increased;*
- iv) *Municipalities and the private sector could be encouraged to support public art, through means such as tax incentives, building permit specifications, and so on;*
- v) *More inter-ministerial initiatives integrating the arts community and the arts agenda into other policy arenas could be endorsed.*

CULTURAL AWARENESS WEEK '92

OCTOBER 26 - NOVEMBER 1

3.3

Celebrate the Arts, Celebrate our Culture!

The theme of the 6th annual Cultural Awareness Week, "Celebrate the Arts, Celebrate our Culture," emphasizes that arts and culture are a bond of unity among people. Our diverse cultures are to be valued, respected and celebrated.

Cultural Awareness Week is organized to demonstrate that culture is an integral part of our daily lives, and encourages everyone to participate. Through Cultural Awareness Week, the Cultural Federations of Nova Scotia hopes to make everyone aware of their vested interest in our cultural life.

During Cultural Awareness Week, events and activities are scheduled in communities across the province. The abundance and variety of events will provide ample opportunity for everyone to participate in and to celebrate Nova Scotia's rich cultural heritage.

Rotary Youth Choir Raises the Curtain on Cultural Awareness Week

Want a great way to raise the curtain on Cultural Awareness Week? How about joining us at the second annual Rotary Youth Choir concert at St. Andrew's United Church, Robie Street and Coburg Road on Sunday, October 25 at 3 pm.

The Nova Scotia Choral Federation and the Rotary Club of Halifax are pleased to present a 40-voice choir of young singers, aged 16-22. These singers have auditioned from across the province for the chance to participate in this prestigious choir. Since May, they have been working on a varied program of modern and traditional choral music which will be conducted by Iwan Edwards of Montreal.

We have not forgotten that this is Canada's 125th year. The repertoire will include several modern works by Canadian composers. And, to make the afternoon an even greater

pleasure, the Nova Scotia Youth Orchestra will be joining the choir to perform in the second half of the program.

What a way to celebrate Cultural Awareness Week! Youth and exuberance, provincial representation, and a wonderful cultural experience combine to create just the right mood to kick off the week. So when you clear your calendar for Cultural Awareness Week, October 26 to November 1, don't forget to leave a space on Sunday, October 25, for the Rotary Youth Choir in concert.

For more information contact, Susan Marsh, Senior Coordinator, Nova Scotia Choral Federation at 423-4688, or Paddy Muir, Communication Committee, Rotary Youth Choir at 455-5449.

Official Proclamation - Cultural Awareness Week

Cultural Awareness Week '92 will be officially proclaimed on October 26 at the Red Chamber, Province House. Following the opening remarks, Jest in Time will perform their work, *Hands*.

The Department of Tourism and Culture hosts the launching of the week, October 26 - November 1, 1992. The campaign promotes cultural activities and events in communities throughout the province, encourages participation and enhances the general environment in which culture can flourish.



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1992



J.J. SCHATZ
CITY CLERK

THE CORPORATION OF THE CITY OF HAMILTON

OFFICE OF THE CITY CLERK
71 MAIN STREET WEST
HAMILTON, ONTARIO L8N 3T4

TEL: 546-2700
FAX: 546-2095

1992 November 4th

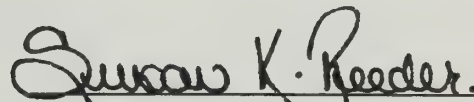
NOTICE OF SPECIAL MEETING

ARTS ADVISORY SUB-COMMITTEE

TUESDAY, 1992 NOVEMBER 24th

12:00 O'CLOCK NOON

**PROPERTY DEPARTMENT BOARD ROOM, 1ST FLOOR, CITY HALL
(1st door immediately to the left as you enter City Hall)**


Susan K. Reeder, Secretary

AGENDA

1. To review the report of the Task Force respecting comments to the Ministry of Culture and Communications report entitled "The Status of the Artist in Ontario".
(copy to be distributed at the meeting)

URBAN MUNICIPAL

NOV

GOV 'MENT DOCUMENTS

Ontario seeks more input on arts policies

Haslam releases 112-page summary of past consultations

BY H. J. KIRCHHOFF
The Globe and Mail

TORONTO — Karen Haslam, Ontario Minister of Culture and Communications, is inviting comments from the arts community in response to the ministry's report *The Status of the Artist in Ontario*, with a view toward forming the government's policies on the arts.

The report, made public by Haslam yesterday, is a summary of consultations with other Ontario ministries and with the arts community over the past two years.

In releasing the report, Haslam said: "The ministry . . . plans to lead the way toward the creation of effective policies which will ensure the development and growth of the arts sector in Ontario. The creative strength of the arts sector should be acknowledged in the government's social and economic programs and within society in general.

"The work that the ministry has done to date, and the community's continued

input, will help the government develop an effective long-term plan to ensure that artists have access to social, economic and legal benefits, appropriately structured to meet their unique living and working conditions."

The 112-page report is the latest in a series of ministry consultations and reports, beginning with a background paper in February, 1990. Since then the ministry has sought input from representatives of the cultural community on several occasions, including last May's From the Ground Up meeting in Toronto. (Three reports from that meeting, written for the ministry by participants Susan Crean, Paul Audley and Lillian Allen, may be released later this week.) The report lists 60 arts/cultural organizations, three labour unions and nine ministries from whom ideas and advice have been sought.

The report summarizes the process of consultation and the ministry's findings to date, including problems particular to artists (e.g. "Despite very high levels of

education and years of training, the average annual income for an artist is at or below the poverty line"), including unfair tax rules, limited access to social benefits and lack of working space. It also discusses the value of arts to the community, what is being done to promote the arts and culture in other countries and jurisdictions, definitions of "artist," professional training and development in arts, creators' rights, and occupational health and safety.

It concludes: "The Ministry of Culture and Communications is committed to working with the arts community to explore and develop effective policy measures that will move us closer to achieving these goals. Your response to this 'Summary of Consultations' paper will be an important component in setting out proposals to ensure that the social and economic value of artists is recognized and valued."

There is no indication when actual legislation or administrative changes might be expected to implement suggestions.

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CSIPIA
1992J.J. SCHATZ
CITY CLERK

THE CORPORATION OF THE CITY OF HAMILTON

OFFICE OF THE CITY CLERK
71 MAIN STREET WEST
HAMILTON, ONTARIO L8N 3T4TEL: 546-2700
FAX: 546-2095

1992 November 24th

NOTICE OF MEETING

ARTS ADVISORY SUB-COMMITTEE

TUESDAY, 1992 DECEMBER 1ST
12:00 O'CLOCK NOON
ROOM 219, CITY HALL
Susan K. Reeder, SecretaryAGENDA

1. Minutes of the regular meeting held Tuesday, 1992 November 3rd.

2. City Grants Process.

Report - Chairperson

3. Special Arts Advisory meeting on 1992 November 18th, respecting Arts Awareness Month 1993.

Report from the Working Group

4. Vitek Wincza - "Status of the Artist Report".

Information Items

5. Response to Halifax Inquiry on Art in Hamilton. (copy to follow)

6. Article - Halifax Mail-Star, 1992 October 26 - "Health of Arts linked to Market Expansion".

7. Other Business.

8. Adjournment.

URBAN MUNICIPAL

NOV 24 1992

Tuesday, 1992 November 3
12:00 o'clock noon
Room 219, City Hall

The Arts Advisory Sub-Committee met.

There were present: Carmen Nemeth, Chairperson
Janna Malseed, Vice-Chairperson
Alderman M. Kiss
Chuck Renaud
Irene Sushko
Bob Mason
Delores Prendergast
Vitek Wincza
Jessica Davenport
Glenn Mallory

Regrets: Robert Challe

Absent: Joe Gaul
Mayor R. Morrow

Also present: Karen Daniels, Ministry of Culture & Communications
Bob Sugden, Director of Culture and Recreation
Cheryl York, Arts Co-Ordinator, Culture and Recreation Department
Susan K. Reeder, Secretary

A G E N D A

1. Minutes of the meeting held Tuesday, 1992 October 6th.

The Sub-Committee was in receipt of the minutes of its meeting held Tuesday, 1992 October 6th, and agreed to approve these minutes as circulated.

2. Request for comment - Minister of Culture and Communications - Report - "The Status of the Artist in Ontario".

The Sub-Committee was advised that the Arts Co-Ordinator is now in receipt of 5 copies of the above-noted report. It was indicated by the Chairperson that there is a timing matter affecting the Sub-Committee's comments on this report. It was advised that the Sub-Committee would require their comments to be forwarded to the Ministry no later than 1992 November 30th.

Following discussion on this matter, it was agreed that Vitek Wincza would chair a Task Force to review this report since he had been a part of the Committee provincially involved in the formation of the study. It was also agreed that Mr. Bob Mason, Alderman M. Kiss and Cheryl York would also participate in this review.

It was further agreed that a special meeting of the Arts Advisory Sub-Committee would be held on 1992 November 24th at 12:00 o'clock noon, in order to receive the comments on this report for approval and forwarding to the Ministry.

ADDED - Grants Process - Art Advisory Sub-Committee's Role

The Chairperson indicated that she had forwarded a letter to Alderman Ross respecting clarification on the Sub-Committee's role with respect to the Grants Process. She further advised that she recently spoke with Alderman Ross respecting her request and was advised by the Alderman that this matter would be reviewed by the Grants Review Group.

Considerable discussion then ensued on this matter.

The Sub-Committee then approved the following:

That the Grants Task Force consisting of Janna Malseed as Chairperson, Vitek Wincza, Chuck Renaud, Irene Sushko and Carmen Nemeth be re-activated and report back to the Sub-Committee with respect to the proposed role of the Arts Advisory Sub-Committee in the City's Grants Process.

It was also indicated that all members of the Sub-Committee are invited to participate in this Task Force.

It was also agreed that the Arts Co-Ordinator would provide the Committee with documentation respecting the "A, B, C, style" of rating.

The Sub-Committee also approved the following:

That the Chairperson be authorized to forward a letter to Alderman Ross, Chairperson of the Finance and Administration Committee indicating to him that the Arts Advisory Sub-Committee wishes to continue having a part to play in the Grants Process in accordance with its approved mandate.

3. For Review - Guidelines for Members.

The Sub-Committee was in receipt of a copy of its Guidelines, approved by the Parks and Recreation Committee, in 1990 November 6.

The Sub-Committee's Secretary indicated to the members that during the printing process one of the pages had not been copied. This item was then tabled until the next meeting.

As referred in the Guidelines, Chuck Renaud questioned whether copies of the Municipal Handbook are available to members of the Sub-Committee and the Secretary advised that she would check into this.

4. Time of meetings - 1993 Schedule of Meeting Dates.

Some discussion ensued with respect to this timing of Sub-Committee meetings and it was agreed that for various reasons the noon hour timing should be maintained.

The Sub-Committee agreed to receive for information and reference the Schedule of Meetings for the Arts Advisory Sub-Committee for 1993.

5. Information - Council policy respecting procedures for appointments to Committees/Boards/Commissions.

The Sub-Committee was in receipt of an information memorandum from the Committee Secretary, respecting the above-noted and agreed to receive this document for information purposes.

6. Other Business.

Arts Awareness Month 1993

Chuck Renaud spoke to the Sub-Committee with respect to the plans that have been started with respect to the Arts Awareness Month 1993. Chuck gave a great deal of credit to the work of Irene Sushko and Delores Prendergast on this project.

Delores Prendergast read a submission proposal with respect to the Arts Awareness Month 1993 and it was agreed that a copy of this submission would be forwarded to all members of the Arts Advisory Sub-Committee for their reference.

General discussion then ensued on the need for a professional organizer to co-ordinate this event and it was generally agreed by members of the Sub-Committee that those members of the Sub-Committee are professionals in their own fields and as such are quite capable of co-ordinating this event.

The Sub-Committee then approved the following:

That Irene Sushko, Delores Prendergast and Chuck Renaud be given the mandate to organize the Arts Awareness Month 1993 event.

Chuck Renaud advised that the next meeting of the Arts Awareness Month Committee would be held on 1992 November 23.

ADDED - Art Co-Ordinator

The Arts Co-Ordinator provided brochures with respect to several events as follows:

- (a) "Day without Art - Canada 1992" registration form.
- (b) Arts Dundas Weekend - 1992 November 5-8.
- (c) Exhibit - Hamilton Museum of Steam and Technology - "Through Artists Eyes" - 1992 October 10 - 1993 January 10.

ADDED - Openings

Chuck Renaud spoke to the Sub-Committee with respect to 2 event Opening's regarding Art-exhibits - one at Chagalle's and the other at Earls Court Gallery.

ADDED - Arts Co-Ordinator

The Arts Co-Ordinator advised that the Arts and the Cities Regional Clinic scheduled for 1992 November 21 and 22, has been tentatively postponed since the organizers were unable to get the specific speakers that they had anticipated.

ADDED - Correspondence - Bob Mason

The Sub-Committee was in receipt of a letter from Bob Mason dated 1992 October 30, in which he indicates that he will be in Europe from 1993 January until July 31 for professional reasons. Mr. Mason requests that he be allowed this absence from the Sub-Committee for this period of time, but that he continue to be the liaison for the Sub-Committee in Europe.

General congratulations were extended to Mr. Mason for this opportunity to travel to Europe and the Sub-Committee approved the following:

- (a) That approval be given for Mr. Robert Mason to be absent from the Arts Advisory Sub-Committee from 1993 January until July 31, and that Mr. Mason be recognized as a "Member-at-large" and that he be authorized to be the Sub-Committee's liaison with his contacts in Europe during that time; and,
- (b) That Mr. Mason report back to the Sub-Committee on a monthly basis, respecting his work and contacts in Europe.

The Sub-Committee then further discussed Mr. Mason's visits to several countries in Europe and it was agreed that the Arts Co-Ordinator would speak to the Mayor's Office respecting obtaining a letter of introduction for Mr. Mason to present when he travels in Europe.

ADDED - Chairperson - Arts Advisory Sub-Committee

The Chairperson of the Sub-Committee advised that the Art in Public Places Policy was presented to the Parks and Recreation Committee that morning and was approved with a change that the allocation for Art in new buildings would be "up to 1%" of the project.

Some discussion then ensued with respect to this matter.

ADDED - Vitek Wincza


Vitek distributed invitations to members of the Sub-Committee for the Second Polish Book Fair at the Headquarters of the Polish Library to be held on Saturday, 1992 November 7, at 11:00 o'clock a.m.

7. Adjournment.

There being no further business, the meeting then adjourned.

Taken as read and approved,

CARMEN NEMETH, CHAIRPERSON
ARTS ADVISORY SUB-COMMITTEE


Susan K. Reeder
Secretary
1992 November 3

2.

CORPORATION OF THE CITY OF HAMILTON
MEMORANDUM

TO: Carmen Nemeth, Chairperson
and Members,
Arts Advisory Sub-Committee

YOUR FILE:

FROM: Susan K. Reeder, Secretary
Arts Advisory Sub-Committee
City Clerk's Department

OUR FILE:
PHONE:

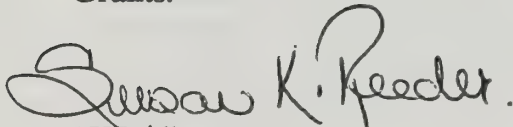
SUBJECT: Grants Process

DATE: 1992 November 23

Please be advised that the Finance and Administration Committee at its meeting held 1992 November 19th, approved an amended recommendation respecting the 1993 Grant Applications and Policy. This resolution will be presented to City Council at its 1992 November 24th meeting.

Attached herewith for the Sub-Committee's reference is a copy of Section 12 of the Finance and Administration Report, as well as the General Grant Application.

You will note that Sub-section (d) of the resolution indicates that both the Arts Advisory Sub-Committee and the Sports Council will provide "comments (not priority or funding)" on Grants.



SKR/dbm
Attachments.

c.c. - Cheryl York, Arts Co-Ordinator, Culture and Recreation Department

- Marilynn Havelka, Manager of Cultural Services, Culture and Recreation Department

Subjoined is a true copy of Section 12 of the Twenty-Third Report for 1992 of the Finance and Administrative Committee:

12. (a) That the updated 1993 General Grant Application be made available for distribution by 1992 November 30, and that the deadline for submission to the Grants Co-ordinator be 1992 December 31 (which will be advertised in the local media). Copies of the updated Application were distributed to the Finance and Administration Committee and are available from the Committee Secretary upon request.
- (b) That all references within the Grant Application and policies addressing the Grants Review Group be changed to Grants Process Group; and,
- (c) That the mandate of the Grants Process Group be to review all applications to ensure compliance with policy and required information, to assemble all relevant information to provide information reports to assist in the decision making process, and address all issues of an administrative nature; and,
- (d) That both the Arts Advisory Sub-Committee and the Sports Council provide comments (not priority or funding) to the Grants Process Group with respect to the benefits to the community of the related Arts and Sports grant applications submitted and that these comments provide additional background information for the Grants Process Group; and,
- (e) That the 1993 Grants budget be established during the 1993 Current Budget deliberations, and that the specific grant recommendations be finalized within a month of the adoption of the 1993 Current Estimates; and,
- (f) That the process for the 1993 General Grants be finalized by 1993 January 26, subject to clarification of some outstanding issues which will be discussed at subsequent Finance and Administration Committee meetings.

GENERAL GRANT APPLICATION

Page 1
(Rev. 11/92)

Each organization applying for a grant is required to complete this form annually and forward same to Mr. D. K. Beattie, Grants Co-ordinator, Treasury Department, City Hall, 71 Main Street West, Hamilton, L8N 3T4 (telephone 546-2739 or by FAX 546-2449) together with any supporting information.

THE DEADLINE FOR SUBMISSION IS DECEMBER 31, 1992

THE GRANTING OF ASSISTANCE IN ANY ONE YEAR OR OVER SEVERAL YEARS IS NOT TO BE INTERPRETED AS A COMMITMENT TO FUTURE YEARS' FUNDING.

In the event that more space is required in replying to any question, please use a supplementary sheet and attach to the application.

A. NAME, ADDRESS AND TELEPHONE NUMBER OF ORGANIZATION:

LIAISON PERSON _____ PHONE NO. _____
(During Business Hours)

B. AMOUNT OF GRANT REQUEST: \$ _____

C. PURPOSE OF GRANT: (Indicate)

_____ CONTINUING GENERAL ACTIVITIES (OPERATING)
_____ CAPITAL
_____ ONE TIME - SPECIFIC PURPOSE

D. IF OPERATING GRANT, CALCULATE THE CITY'S CONTRIBUTION AS A PERCENTAGE OF YOUR TOTAL OPERATING BUDGET:

	<u>AMOUNT</u>	<u>%</u>
- OPERATING BUDGET - NOT INCLUDING GRANT REQUEST	\$ _____	
- CITY'S CONTRIBUTION (GRANT REQUEST)	\$ _____	_____
 TOTAL OPERATING BUDGET	 \$ _____	 100% _____

NOTE: In most cases the approved grant may be limited to a maximum of 25% of the total operating budget after the initial grant year. The total operating budget must include any relevant charges for City property rentals and cost recovery of services.

FOR CITY USE ONLY

RECOMMENDATION

GRANTS	FINANCE & ADMIN-		
1) PROCESS GROUP	2) ISTRATIVE COMM.	3) APPEAL	4) CITY COUNCIL
\$ _____	\$ _____	\$ _____	\$ _____
CATEGORY _____	CATEGORY _____	CATEGORY _____	CATEGORY _____
DATE _____	DATE _____	DATE _____	DATE _____

1. HISTORY

Provide a brief history of your organization (Constitution, Charter, By-laws) and indicate if it is incorporated as a non-profit or charitable organization. (NOTE: That to be eligible for a grant applicants must be in operation for at least one year.)

2. OBJECTIVES

What are the objectives of your organization?

3. SERVICES

3.1 What services do you provide for the community?

3.2 Are your services accessible to the general public?

Yes ____

No ____

4. **AREA OF SERVICE** (check one)

Is your organization

4.1	local	_____	4.3	provincial	_____
4.2	regional	_____	4.4	national	_____

5. PARTICIPATION PROFILE

Fill in the following statistics for your most recent operating year.

- | | | |
|-----|---|-------|
| 5.1 | Number of Paid members | _____ |
| 5.2 | Number of subscribers (if applicable) | _____ |
| 5.3 | Number of volunteers | _____ |
| 5.4 | Average number of volunteer hours logged annually | _____ |
| 5.5 | Average size of audience for any one event | _____ |
| 5.6 | Total audience figures for entire year | _____ |

6. PROGRAMME/EVENT SCHEDULE

Attach copy of the year's programme or schedule of events to the application.

7. PURPOSE

For what purpose are the requested grant funds to be utilized within your organization? Be specific. It is understood that any approved grant monies are to be used for the stated purpose of the funds, otherwise repayment of all grant monies is required. (Note: Funds will not be provided to offset costs of representing the City at events outside of Hamilton.)

8. USE OF PUBLIC FUNDS

For what reason does your organization merit the use of public funds for the purpose indicated above?

9. OTHER SOURCES OF FUNDING

- 9.1) Has the organization requested financial assistance in the last twelve months from other organizations, e.g. federal, Provincial, or Municipal Governments, Private Corporations, Foundations, etc? YES ___ NO ___
If Yes, complete the following:

<u>Date of</u> <u>Application</u>	<u>From Whom</u> <u>Requested</u>	<u>Amount</u> <u>Requested</u>	<u>Approved or</u> <u>Denied Amount</u>
--------------------------------------	--------------------------------------	-----------------------------------	--

If No, please advise why other sources of funding have not been explored.

NOTE: YOU ARE ADVISED THAT CONSIDERATION WILL NOT BE GIVEN TO AN APPLICATION FOR FINANCIAL ASSISTANCE IF A SIMILAR APPLICATION HAS ALSO BEEN SUBMITTED TO THE REGIONAL MUNICIPALITY OF HAMILTON-WENTWORTH AND/OR AN ORGANIZATION THAT RECEIVES A SUBSIDIZED RENTAL RATE FOR USE OF A FACILITY OR FACILITIES UNDER THE JURISDICTION OF THE HAMILTON ENTERTAINMENT AND CONVENTION FACILITIES INC.

- 9.2) Conditions: Are any funds identified above conditional on City assistance?

Yes ___ No ___

If yes, what are the ramifications of the City denying a Grant?

10. **REVENUE INCREASES**

What other steps are being taken to increase revenues? Examples should be given such as increasing your membership or admission fees.

11. **DEFICITS**

If your organization is experiencing a financial deficit situation, please explain and detail your plans for addressing the deficit.

12. **FEEES**

Does this organization provide a service for which a charge is made? Some examples are admission fees, membership fees and rental charges. If answer is "yes", please detail your organization's admission fees, membership fees, rental charges and audience statistics.

13. **GRANTS HISTORY**

Have you received Grant funding from the City in prior years? If so, when and how much?

<u>Year</u>		Requested		Approved <u>Amount</u> <u>Amount</u>
_____	\$	_____	\$	_____
_____	\$	_____	\$	_____
_____	\$	_____	\$	_____
_____	\$	_____	\$	_____

14. **LOANS**

Have you received an Interest-free loan from the City? If yes provide details including amount of loan, repayment schedule, and outstanding balance.

15. **PROJECTIONS**

- 15.1 What are your estimated grant requests from the City of Hamilton for the next three years (exclusive of the present grant application year)?

<u>Year</u>	<u>Amount</u>
_____	\$ _____
_____	\$ _____
_____	\$ _____

THE GRANTING OF ASSISTANCE IN ANY ONE YEAR OR OVER SEVERAL YEARS IS NOT TO BE INTERPRETED AS A COMMITMENT TO FUTURE YEARS' FUNDING.

NOTE: An organization receiving a grant will NOT automatically qualify for continuing funding, and will be subject to annual evaluation.

- 15.2 What are the consequences to your organization of receiving no funding from the City of Hamilton?

- 15.3 What are your organization's plans for becoming more financially self-sufficient? If you do not foresee an increase in financial self-sufficiency, what are your organization's goals for the future (Please provide a five year financial plan)?

16. EXTENSION OF SERVICE

If your organization is successful in obtaining a City grant, would it be willing to actively participate, free of charge, in official City functions? (Any organization participating would be publicly acknowledged.)

Yes ___ No ___ Unknown ___

17. CONSULTATION/TRAINING

Has a current member of your organization attended a "Grants Application Workshop"?

Yes ___ No ___

18. OFFICERS

List the Executive Officers of your organization.

<u>Name and Title</u>	<u>Address</u>	<u>Telephone Number</u>	
		<u>Business</u>	<u>Home</u>

19. FINANCIAL STATEMENTS

19.1 If the amount of grant received from the City by your organization exceeds \$5,000, how will your organization carry out the required audit?

19.2 **PLEASE NOTE:** If your organization receives a grant, the City reserves the right to examine your organization's books.

19. FINANCIAL STATEMENTS - Continued

- 19.3 To complete this application please provide financial statements (balance sheets and statement of revenues and expenditures) for the latest fiscal year end. In addition please provide an operating budget for the fiscal year end that is applicable to this grant request. To assist you in presenting this information are the attached forms: Exhibit 1 - Balance Sheet; Exhibit 2 - Statement of Revenues and Expenditures; Exhibit 3 - Details of Salaries and Benefits. (Note: Any organization which has an approved City grant of \$5,000 or more must supply an audited financial statement of their prior year's operations before any grant payments are made.)

Date

Name and Title of Officer Making
Application

NOTE: I understand by signing this application that the City of Hamilton makes no commitment to the payment of any grant prior to final City Council approval. I also agree to submit a report including financial statements outlining the success of the organization and the allocation of grant monies.

Signature of Officer Making
Application

Telephone Number

**THE DEADLINE FOR SUBMISSION IS
DECEMBER 31, 1992
GRANT APPLICATIONS RECEIVED AFTER THE
DEADLINE WILL NOT BE CONSIDERED.
SEE LATE APPLICATIONS SECTION
WITHIN THE GENERAL GRANT POLICY.**

Balance Sheet
(all amounts to nearest dollar)

Fiscal Year Ended	
Current Year	Preceding Year
19	19

Assets

Bank
Accounts Receivable
Investments
Prepaid Expenses
Equipment (net of depreciation)
Building (net of depreciation)
Other Assets - please specify

Total Assets

Liabilities

Accounts Payable
Bank Loan
Deferred Revenue
Other Liabilities - please specify

Total Liabilities

Surplus

Total Liabilities and Surplus

(Note: Any organization which has an approved City grant of \$5,000 or more must supply an audited financial statement of their prior year's operations before any grant payments are made.)

STATEMENT OF REVENUES AND EXPENDITURES
(all amounts to nearest dollar)

Description (1)	Fiscal Year Ended		Increase+ Decrease- over Preceding Fiscal Year	
	Current Year	Preceding Year	Amount	%
	19____ (2)	19____ (3)	(4)	(5)
REVENUES				
Income (Specify)				
GRANT RECEIPTS				
Government of Canada				
Government of Ontario				
Other Municipalities				
(Specify)				
United Way Grants				
OTHER (Specify)				
TOTAL REVENUES	_____	_____	_____	_____
	_____	_____	_____	_____
EXPENDITURES				
Salaries and Benefits				
(detail on Exhibit 3)				
Other (Specify)				
TOTAL EXPENDITURES	_____	_____	_____	_____
	_____	_____	_____	_____
SURPLUS OR (DEFICIT)	_____	_____	_____	_____

(Note: Any organization which has an approved City grant of \$5,000 or more must supply an audited financial statement of their prior year's operations before any grant payments are made.)

DETAILS OF SALARIES AND BENEFITS
(as listed on Exhibit 2)

<u>Name and Position</u> (1)	<u>Fiscal Year Ended</u>		Increase+ Decrease- over Preceding Fiscal Year	
	<u>Current Year</u>	<u>Preceding Year</u>	<u>Amount</u>	<u>%</u>
	19 <u> </u> (2)	19 <u> </u> (3)	(4)	(5)

TOTAL SALARIES AND
BENEFITS
per Exhibit 2

_____	_____	_____	_____
=====	=====	=====	=====

Entertainment

Health of arts linked to market expansion

By Elissa Barnard

ARTS REPORTER

Market development and expansion are key to the health of Nova Scotia's arts and culture sector.

That's the conclusion of the province's first economic development study into the sector. It was done by Lord Cultural Resources Planning and Management and Deloitte and Touche Management Consultants.

"You have a situation where markets for art products are not large enough to induce enough people to take the risk to become full-time," principal consultant Gail Dexter Lord, said Saturday in Halifax where the report was released.

"The threat in a situation where 55 per cent of the artists in Nova Scotia are only earning part of their income from artistic work is in the longterm this can lead to a decline in the quality of the artistic product."

In some industries efficiency is key to industry health; in arts and culture "quality is the essence."

The main areas for market expansion for this "economically dynamic" sector are tourists, which now account for only 12.4 per cent of markets (68 per cent are Nova Scotia residents), and exports. "One of the realities here is there is a limit to the local market because there is a limit to disposable income. Penetration of the local market is fairly good."

The report recommends four

programs to expand the market: development of a cultural tourism strategy, export marketing, cultivating "an export culture," and the improvement of facilities like a sound stage for the film industry. "Cape Breton is a tremendous performing arts area and yet there isn't a major performing arts center, and it's also a big tourist area," said Lord.

The study found five disincentives to market expansion: duties on crafts export, the problems Canadian performers experience entering the U.S., the GST and PST which make tourists blanch at purchasing and lack of access to business financing felt most by people in the crafts and film, video and sound recording industries.

"The 10 per cent amusement tax should be removed from live performances," Lord said. "I believe Nova Scotia is the only province in the country that has an amusement tax on performing arts."

The industry can also ensure quality development through training and money for research and development.

The study, which Lord says is the first in Canada to go beyond surveying full-time artists to include the part-time and non-professional artist, found:

- Between 3,700 and 4,000 Nova Scotians work in the arts and culture sector;
- 73 per cent considered themselves professional;
- over two thirds are self-employed entrepreneurs.



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